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ABSTRACT

This study, which resulted in a revised music curriculum for the Snohomish, Washington, School District, addressed the problem of relating the measurement and evaluation of students in music courses to established student learning objectives. Part 1 establishes student learning objectives based on a proposed curriculum for a comprehensive K-12 music program. Part 2 includes specific curriculum objectives that might be utilized as teaching guides in achieving student learning objectives in: (1) general music classes; (2) choral classes; and (3) band programs. Assessment tests for measuring student achievement are included in part 3. These assessments were designed to satisfy state achievement requirements, as well as to be useful as both student and curriculum evaluation instruments, and include the basic tests, checklists, surveys, and report forms. Part 4 includes a program evaluation plan that consists of potential surveys and interview questions, which could be used to describe music teachers' perceptions of the revised curriculum. It was designed to be used in conjunction with assessment scores for program evaluation and to encourage timely curriculum updates and enhancements. Appendices include: (1) an in-service teacher education proposal; (2) the correlation of the Silver Burdett Music Competency Tests and the Snohomish School District music student learning objectives; (3) the revised K-12 music curriculum; (4) the mid-year and year-end program evaluation surveys; and (5) suggested program evaluation interview questions. (JHP)

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ED290652

The Development and Implementation of a Music Curriculum For the Snohomish School District: Curricular Revision, Assessment Development, and Program Evaluation

Jeffrey A.K. Thoreson

Masters Project

Seattle Pacific University

August, 1986

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Preface

This study resulted in a four-part music curriculum package for the Snohomish School District, to be implemented beginning with the 1986-87 school year. The first part of the package consists of a set of broad music Student Learning Objectives (SLO's) which were derived from a philosophy statement written to describe the contents of a comprehensive K-12 music program appropriate for the Snohomish School District. These have been approved as the Snohomish School District's SLO's in music, submitted to meet Washington State requirements.

The second part of the package includes three sets of specific curricular objectives to be used as teaching guides in achieving of the SLO's in the 1) General Music, 2) Choral, and 3) Band programs.

The third part of the package consists of assessment tests for measuring student achievement of the SLO's. These assessments will satisfy state SLO requirements as well as serve as student and curriculum evaluation instruments. The assessments are a combination of a published instrument and author-designed tests, checklists, and surveys and include reporting sheets for compiling the assessment data.

The fourth part of the package is a program evaluation plan consisting of surveys and interviews which will specifically describe the perceptions that the music teachers have about the new curriculum. This part of the

package is designed to be used in conjunction with the assessment scores in evaluating the entire program to insure that revisions can be continually made to maintain the vitality of the program.

The entire music staff of Snohomish School District completed parts one and two during the 1985-86 school year. Part three was designed by the author and approved by the the music staff. Parts one through three were then approved by the administrative cabinet and subsequently by the Snohomish School Board in the spring of 1986. Part four is an epilogue designed by the author to complete the project and insure future flexibility through continual adjustments in the curriculum.

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I

Introduction

Background to the Problem

This study attempted to address the problem of measurement and evaluation with respect to the distinctive qualities of the music SLO's of the Snohomish School District. The music teachers of Snohomish are required by law to teach toward district-derived SLO's and then to measure and evaluate student achievement with music achievement assessments. The problem was the absence of such a set of music assessments available to the teachers that adequately and accurately measured student achievement. An instrument or instruments for this purpose needed to be either chosen or derived.

Measurement and evaluation in music is a subject that music educators often ignore. It seems to be difficult for them to relate this to the aesthetic nature of their art (Warnick, 1985). And yet it is a very important aspect of a quality music program (Lehman, 1968). One of the reasons that measurement and evaluation tends to be ignored is that music is often described as a "frill" in which there is much difficulty in perceiving correct answers (Tuley, 1985). However, a serious attempt at measuring, evaluating, and reporting must be made in order to maintain respect among a nation concerned with the basics and accountability (Tuley, 1985), as well as for sound educational practice.

A second reason for the lack of attention given to measurement and evaluation in music is due to a distinct lack of teacher training in the field (Warnick, 1985). Teachers of music are not being trained in either the how or the why of evaluating students.

The major reason, however, that measurement and evaluation in music has been ignored seems to be in the lack of resources. The problem is that there are very few models of valid, reliable, quickly administered, and easily reported assessment instruments available. There are some good examples of standardized instruments available in music (Mitchel, 1983; Colwell, 1967; Colwell, 1968), but these are not specifically tailored for any particular school district's goals and objectives. It is important to keep in mind that each school district has some elements of its program that are unique in character. Therefore, any assessment instrument to be used must be designed to respond to those distinctive qualities (Sterling, et al,1980). Standardized tests can only partially respond to the needs of assessing students of a specific program.

In addressing the problem of a need for an assessment instrument, an informal needs assessment revealed that there was an even greater problem. The music teachers of Snohomish were considerably dissatisfied with the current music SLO's. Some teachers expressed utter frustration while others simply admitted to setting the SLO's on a shelf and forgetting about them. None of the teachers were

happy with the current situation. Therefore, the original project of designing an assessment instrument was expanded to addressing the problem of a need for a complete revision of the entire music curriculum.

Problem Description

In addressing the problems described above, it became obvious that revision of the SLO's needed to be dealt with first. It would be illogical to develop an assessment instrument to measure student achievement of inadequate SLO's and then revise the SLO's.

In the informal needs assessment, the music teachers revealed various reasons for their dissatisfaction with the current music SLO's. One complaint was that the SLO's were not comprehensive, that is, there were 'holes" in the curriculum where important elements of a music program were not present. In addition, there was not a clear K-12 sequence. The scope of the SLO's was very narrow in that they mainly dealt with psychomotor skills. Another complaint was that the SLO's tended to be too specific. They were biased toward particular teaching styles and tended to be activity-oriented rather than content or goal oriented. The teachers felt stifled by these limitations of overly specific, activity-oriented objectives and overwhelmed by all that was to be accomplished.

In consulting with Dr. Carol Rogel Scott, these concerns were validated. She observed that many of the SLO's were intended to accomplish a particular outcome but

really accomplished another. For example, one SLO read: "The learner will demonstrate the ability to march to a beat." The intention of the SLO was for the student to understand the concept "beat", yet the activity involved demonstrating a psychomotor response to beat. The activity may be an appropriate way to experience the concept of beat, but it is not an effective way to measure understanding of beat. The cognitive and psychomotor domains were mixed within one SLO, which confused the true nature of the outcome desired. Other SLO's called for low level outcomes such as definition, recall, and simple recognition of symbols. Thus higher levels of thinking were not being developed in the SLO's. Finally, Dr. Scott noted that the affective domain was virtually ignored in the current SLO's. Although music, by nature, utimately should elicit aesthetic responses, there were no SLO's addressing these goals.

With all these inadequacies it was easy to see that the first task in the project was to make a major revision in the SLO's, but the challenge was how to do it. The current SLO's were written in 1983-84 by many of the very same music teachers who subsequently saw the limitations. The literature suggests the need for teacher developed curriculum (Sidnell, 1973; Doll, 1982) and yet the teachers clearly needed help in writing comprehensive SLO's. It was important to develop SLO's which suited both the needs of a comprehensive program and the need to address the individual characteristics of the Snohomish School

District. A plan was developed and implemented to achieve this.

Once the problem with the SLO's was resolved, the original problem of the project of measurement and evaluation could be addressed: There was no assessment instrument designed to measure and report student achievement with respect to the music SLO's of the Snohomish School District.

Although there are several standardized assessment instruments for music on the market today, most are expensive to use and many are cumbersome to implement. More importantly, it had to be determined whether or not the standardized tests would meet criteria unique to the Snohomish School District. Other forms of assessment instruments in existence also needed to be put to the test of meeting district criteria. A review of published assessment instruments was done. They were critiqued using criteria suggested by Colwell (1970) in selecting a good test. These criteria are: 1) test for reliability, 2) test for validity, 3) check its usability, including time constraints, administration, scoring, and balance, 4) check for usefulness, 5) check the situation for testing, and 6) discover its limitations.

Snohomish School District had some particular needs. There is no single instrument able to meet all of the criteria of the music SLO's. Therefore, a battery of assessments in the forms of tests, checklists, rating

scales, and surveys needed to be selected and designed in order to evaluate skills in the cognitive, psychomotor, and affective domains. In addition, as many as five hundred students must be assessed in all of these areas by one teacher. Therefore, an instrument needed to be designed that is easily and quickly implemented and requires a minimal amount of paperwork in reporting. All students from kindergarten through seventh grade are involved in the general music courses. Therefore, there is a wide range of aptitude in the various students and these assessments needed to provide for these different rates of learning (Beer, et al, 1982). The challenge of this study was to design a package of assessments which meets all of these criteria.

Finally, a problem was foreseen while consulting with Ray Thompson. He asked the simple question: "How will you know whether or not the project was successful?" There is a good possibility that the implementation of the project will show weaknesses in places, yet the project has no contingencies for future fine tuning. School districts are constantly in the process of developing new curriculi. Traditionally, however, they do very little with regards to evaluating the new curriculi once they are written. Wolf (1979) contends that program evaluation is an essential part of its implementation. Scriven (1978) writes: "Curriculum evaluation is the final link in the cycle of the curriculum engineering process." If a curriculum is not evaluated it can become stagnant and useless, just as

the current music curriculum had done. Therefore, the third problem to be addressed by this study is that of designing a project evaluation system. Again, there are few models in the literature from which to draw input.

In summary, the three problems which were addressed in this project involved: 1) revising the music SLO's, 2) designing an assessment instrument for these SLO's, and 3) developing a program evaluation plan for these new SLO's and assessments.

Rationale for the Project

The rationale for revising the music SLO's is not difficult to derive considering the problems previously described with the existing SLO's. Although the current SLO's were teacher designed, they were not sufficiently backed by research nor were they written with any guidance of a music curriculum authority. Therefore, the music teachers had no feeling of ownership or obligation toward them. If the SLO's are designed carefully and the teachers writing them are given the proper tools for understanding the process, the music teachers will be much more likely to take ownership of them and use them as a tool for teaching, which is the purpose of their existence.

The rationale for designing assessments is also very clear. The state law mandates that all public school districts in Washington will implement music SLO's by September, 1988. Furthermore, any school district which implements SLO's in advance of the timeline requirements

must also, at that time, implement annual assessment (evaluation) of student attainment (achievement) of SLO's through documentation in the form of test examples, teacher records, analyses of test results, and/or reports of test results (Brouillet, 1984). Since the Snohomish School District implemented its current music SLO's in September of 1984, it had the legal responsibility to show evidence of music SLO's assessment.

In addition to the legal responsibilities of the school district in assessing student achievement, there are additional reasons for evaluation, which are the bases for the SLO law. The ultimate goal in music education is student achievement in skills and concepts within the cognitive, psychomotor, and affective domains. The use of SLO assessments will allow students, teachers, and parents to have knowledge of achievement. Learning theorists generally agree that knowledge of results motivates for further learning, allows teachers to assess their teaching strategies, and allows parents to be more involved in their children's learning. Pucciani (1984) asserts that: "for learning to occur, students need continuing feedback about the quality of their performance and their contribution to the group."

In addition to knowledge of achievement, assessment results can be used in research (Lehman, 1968). Evaluation is a basic component of all research. New techniques and materials must be evaluated before their success or failure

can be concluded. Careful construction of assessment instruments could provide the basis for longitudinal research in curriculum effectiveness.

Finally, assessmemts can effect the establishment and maintenance of specific standards (Lehman, 1968). The only way to be relatively certain that a standard of student achievement in the music SLO's is being maintained is to hold the music specialists accountable for teaching them. An assessment instrument will provide quantified evidence as to whether or not the music specialists are achieving the SLO's and maintaining a standard of expectations.

The rationale for program evaluation has been mentioned before: . The only way to determine whether an innovation has been successful is to implement it and then evaluate its success. Common (1985) writes: "The question that is a necessary companion to this process of curriculum innovation concerns evaluation. How good is the new improved school program?.... Did the innovation improve things?" The question is: to what degree has improvement occured? Could there be more improvement? "Good evaluation work should not only establish the extent to which objectives have been attained; it should attempt to explain why they were attained or not (Wolf, 1979)." Doll (1982) discusses two purposes of program evaluation: 1) for informing the participants about what they have accomplished, and 2) justifying expenditures of time, talent, and money. The writers of the curriculum must be able to reflect upon the effectiveness of the program and

be assured that that reflection will be used to further fine tune the program. If an innovation is carved in concrete before it has been field tested, there is limited chance for long-term success. The evaluation process will open the avenue for continual growth of the program, rather than its stagnation and obsolescence.

Background of the Project

The initial conception of this project took place in June of 1985 out of dissatisfaction caused by the lack of continuity and accountability observed in the Snohomish music department. There seemed to be a lack of coordination to the program and no one was reporting specific data showing student achievement in music. Discussions with Dr. Scott and Ray Thompson inspired brainstorming sessions which led to the discovery of the previously stated problems. Thus, the original idea that emerged was to design an assessment instrument to be used to evaluate student achievement of the SLO's.

Although the project proposal was completed by August, 1985, the particular format for how to reach that goal was still evolving. It was important to involve the music staff in order to gain their approval and establish a joint ownership feeling for the project. Sterling (1980) writes: "part of being a professional involves personally taking responsibility for the integrity of one's program." A program will not be readily accepted, understood, or used if the teachers who are to accept and use it are not part

of the decision-making process. It was determined that the best way to include the staff in this project was to provide some in-service training for them so that they would gain the knowledge and expertise needed to develop a quality program. The first step was to brainstorm some ideas of what type of in-service training should take place and how it should be implemented. Several rough ideas were drawn up.

In order for this project to be implemented, administrative support had to be secured. Contact with the Snohomish Office of Curriculum and Instruction was initiated on July 1, 1985 to present the initial ideas and gain the support for the concept behind this project. Support was given with enthusiasm and the go-ahead was granted to develop a formal proposal. The project was born and evolved throughout the process.

II

A Review of the Literature

An extensive review of the literature over a wide range of topics was conducted in order to thoroughly prepare for implementing the project. The sources can best be described by categorizing them topically as to their use in solving the three problems. Therefore, the topics will be Curriculum Development, Assessment Design, and Program Evaluation.

Curriculum Development

The literature review began with the investigation into state requirements which relate to the project based on the SLO law enacted in 1976. According to Brouillet (1984), the timeline for implementing music SLO's was revised from September, 1986 to September, 1988. It was found that more time was needed by many districts to complete the cycle of SLO requirements, so the timeline was relaxed for all subject areas. There were no specific guidelines for how to develop these SLO's or what they should contain. However, suggested guidelines are being developed for school districts to use as desired. The SLO law basically requires that all educational programs have SLO's but it makes no specification beyond that. Therefore, until recently, since the guidelines had not been published, school districts were on their own in determining how to write SLO's.

A valuable resource that preceded actual work on the project was a text by Doll (1982). This source covers the very broad aspects of curricular change and how to implement that change. It served as a resource in how to initiate change, how to deal with the participants and use them as key committee members, and how to serve as a leader in the change process.

There is a set of sources which deal with the general nature of developing music curriculi (Reimer, 1970; Sidnell, 1973; and Thompson, et al, 1981). Reimer describes his philosophy of music education as the premise that "the nature and value of music education are determined by the nature and value of the art of music.... Music education has a dual obligation to society. The first is to develop the talents of those who are gifted musically.... The second...is to develop the aesthetic sensitivity to music of all people regardless of their individual levels of musical talent." Reimer contends that these two obligations are mutually supportive and interdependent. He suggests that both performance and general music programs are needed to serve the aesthetic needs of all students regardless of talent. Using this philosophy, the curriculum needs to take on a serious role in expecting outcomes that reflect aesthetic education.

Sidnell develops a general set of guidelines for developing the music curriculum. He stresses the importance of terminal objectives and the need for the content to be varied within the affective, cognitive, and

psychomotor domains. According to Sidnell, the content should be community based, be both broad and deep in scope, contain a wide range of objectives, provide for differences among students, be reflective of the needs and interests of students, and be appropriate to physical and staff capabilities. Instruction should be varied in style. Music can be experienced through performing, listening and creating. Thus, the curriculum should accomodate for all of these modes. Sidnell also provides specific examples of curricular objectives, assessment reporting sheets, and program evaluation checklists.

The Arts Too Are Basic (Thompson, et al, 1981) is a simple pamphlet which graphically describes a framework for developing curriculum for arts in education. This framework was useful as a guide for developing appropriate music SLO's. It describes guidelines for the following six arts disciplines: the literary arts, drama, media arts, music, visual arts, and movement/dance. Within these guidelines, Thompson, et al, describe Charles Fowler's arts process model, which has six interdependent, interrelated, nonsequential, and intertwined experiences. These six experiences are: perceiving, responding, understanding, developing skills, creating, and evaluating. It is important to incorporate these six processes into a music curriculum.

The research literature is quite limited with specific regards to curriculum development. In fact, no research

was found dealing with field testing of different development strategies or curriculum models in music. There is, however, a vast assortment of research available dealing with particular aspects of musical learning from which to draw insights about appropriate content both in scope and sequence. The research reviewed (Anderson, 1981; Cox, 1981; Holahan, 1984; Nelson, 1985; Schlueter and Dejarman, 1977; Scott, 1979; Shehan, 1985; and Swanson, 1981) was chosen simply out of a matter of interest and does not reflect any systematic sampling of specific topics. Due to time limitations it was determined that comparing specific curricular models would be more valuable than an exhaustive search for all available research of musical learning. The limited research reviewed did, however, provide valuable answers to some questions about appropriate scope and sequencing. Similarly various authorities (Beer, et al, 1982; O'Brien, 1982; Scott, 1985-86; and Thompson, 1986) have provided valuable insights and expertise in curriculum development.

The most useful literature in the review process was found with the existing curriculum models (Denning, 1984; Elementary Music Curriculum:K-6, 1985; Hanson, 1980; Los Angeles Music Curriculum; Northshore Music Program Description; Oregon Music Curriculum; Snoqualmie Valley Music SLO's; Sterling, et al, 1980; Walden, 1982; and Wilson, 1972). No two models are alike in either content or format. Three of the models (Denning; Elementary Music Curriculum:K-6; and Snoqualmie Valley SLO's) are very

simplistic in nature. They contain anywhere from two to seven objectives for each grade level. It is assumed that these documents are for purposes of satisfying SLO law requirements and are not intended to specify curricular objectives. These models were helpful in determining broad goals from which to draw curricular objectives. The other models are more comprehensive in scope. All of the models organize their curriculum by course offering (i.e. General Music, Choral Music, Instrumental Music). Most then procede to organize the curricular objectives by level and then each level by musical component. There are three exceptions to this generalization (Hansen; L.A. Music Curriculum; and Oregon Music Curriculum). They categorize by musical component first and then by level. The format of the L.A. model stood out particularly in that the objectives were written at the left and the scope and sequence at the right. Not only does this cut down on repetition but it was unanimously favored by the curriculum committee as being easy to read. This format was adopted by the committee for the project. The Oregon model provided particularly usable content for the choral and band curricular objectives.

In summary, the literature which was useful in the curriculum revision process was of varying themes. General and specific curriculum development theory was reviewed. Although no research on use of varying curriculum or implementation models is available in music, the vast

quantity of research pertaining to music learning theory provided many insights on appropriate curricular scope and sequence. The existing curricular models were most helpful in formulating curricular objectives and their format for the Snohomish School District.

Assessment Design

One set of literature deals with the general nature of measurement and evaluation (Doll, 1982; and Gronlund, 1981). As with the previous section, these general sources give the theoretical background for decisions made about assessment instrument designs and testing techniques. They are invaluable tools for the initial investigation on the subject.

The next set of literature deals with the general nature of music measurement and evaluation (Colwell, 1970; Gordon, 1980; Lehman, 1968; Sidnell, 1973; Warnick, 1985). These sources give a general overview of the purposes of evaluation, guidelines for selecting and administering tests, different types of measurement, and current lists of tests in print. One important theme throughout these sources is the importance of recognizing the difference between music aptitude and music achievement. Aptitude tests are designed to measure a person's capacity for musical learning. Achievement tests are designed to test student accomplishments in music at a given phase of instruction (Lehman, 1968). Musical aptitude tests are used for identification of talent, adaptation for

individual differences, educational guidance, vocational guidance, discovery of learning talents, ability grouping, assignment of instruments, studies of musical talent, and psychological studies (Lehman, 1968). Achievement tests are used more for measuring achievement of specific goals and objectives, that is, how much one has learned (Warnick, 1985). The latter of these two types of measure was, thus, easily determined to be the appropriate type to explore for the purposes of this study.

Of the achievement tests in print, the Elementary Music Achievement Tests (EMAT) (Colwell, 1967), the Music Achievement Tests (MAT) (Colwell, 1968), and the Silver Burdett Music Competency Tests (SBMCT) (Colwell, 1979) were the only achievement tests available for perusal which were not obsolete and out of date. Of these, the EMAT and the MAT are too limited in scope to be of much use in assessing SLO's. The SBMCT, however, as will be shown later, proved to be a very valuable tool to this project.

Another set of literature deals with the actual design of district-tailored assessment instruments (Denning, 1984; Edelstein, et al, 1980; Elementary Music Curriculum:K-6, 1980; Gordon, 1971; Snoqualmie Valley SLO's; Sterling, et al, 1985; and Tuley, 1985). Edelstein, et al (1980) give a complex example of an instrument tailored for the schools of New Jersey. These sources support the idea of tailoring assessment instruments to the individual needs of the school districts by using a set of criteria to develop the instrument. All of the models have developed a checklist

format.

Finally, there is other research and authoritive literature that deals with a wide variety of topics, including research comparing various standardized tests (Young, 1972), development of tests (Beazley, 1981; Greenberg, 1977), general uses of assessment instruments (Hufstader, 1974; Piper and Shoemaker, 1973; and Vaughan, 1977), and using the correct levels of difficulty for various age groups in evaluating goals and designing assessment instruments (Piper and Shoemaker, 1973; Greenberg, 1977; and Schleuter and Deyarman, 1977).

In summary, the literature in assessment design deals with general measurement and evaluation strategies, specific strategies for measurement and evaluation in music, tests in print, and curricularly-designed assessment models.

Program Evaluation

The review in the area of program evaluation reveals that most of the literature covers only the broad nature of the subject. All of the sources seem to agree with the premise that there is a basic need for evaluation and they all provide rationales for that premise. Perhaps the broad nature of the literature reflects the importance of shaping the evaluation tool for one's own specific needs and therefore it only provides the rationales plus broad guidelines for program evaluation. This general literature (Doll, 1982; Gronlund, 1981; and Wolf, 1979) focuses on the

idea that implementing an evaluation plan is an essential part of a curricular program. These sources were helpful not only in describing a rationale for this study, but they also provided a sound basis of research from which other sources were derived.

Another set of literature (Colwell, 1970; Brandt, 1981; Common, 1985; Hatch, 1983; and Scriven, 1978) describes various models for program evaluation. These models are still general in design but provide guidelines for making a specific design. Scriven (1978) and Common (1985), for example, have designed their own models for curricular evaluation while Hatch (1983) describes models of several authorities. They all resound with the theme that an evaluation process should be well planned and wellthought out. Doll (1982) promotes formality in evaluation and that "formality thus implies scholarly care."

A third set of literature, which is the most useful, is very scarce. That is the set of sources that contain very specific models of music curriculum evaluation devices. There are three sources available that this author was able to locate (Hanson, 1981; Sidnell, 1973; and Sterling, et al, 1980). Although none of these devices were tailored for the Snohomish School District and could not be used specifically, portions of each model were used to generate appropriate items for this project. Each of these three models used a five point Likert scale in a questionnaire format. This format was adopted and

expanded.

In summary, the main discovery in the literature review of the topic of program evaluation was that, although its theory is readily discussed, specific examples of practical evaluation programs are not available. This would seem to support the earlier claim that most school districts ignore this aspect of curriculum development. Doll (1982) points out: "little has been written about evaluating programs of curriculum improvement. As a consequence, ways of evaluating programs have seldom been devised with care, and no one really knows whether or not most programs are causing significant improvement in schools."

III

Methods and Procedures

Design of the Study

This study was divided into four parts in order to satisfy all of the needs presented by the problems stated previously. Each of the four parts plays a vital role in the total curriculum project.

The first two parts comprise the revised curriculum. It was divided into two parts in order to serve two purposes. Part one consists of thirteen broad goals which will be used as the Snohomish School District music SLO's. These goals are comprehensive in scope and include all desired outcomes of the K-12 music program. This deviates from the format of any other model reviewed, but is consistent with Reimer's philosophy that a comprehensive musical experience is vital to all students (Reimer, 1970). The advantage of this design is that the entire music program is summed up on a single page for easy reading and the SLO's reported to the state remain simple and non-threatening to the music teachers.

The methodology used for developing part one was to use combined group knowledge (the music staff) under the leadership of an authority, Dr. Carol Scott, who led an in-service training workshop which gave the group a background and basic understanding of music curriculum, to design the comprehensive SLO's. After the initial instruction, Dr. Scott led a brainstorming session which

was followed by editing and sequencing. This method produced a group derived set of SLO's of which the staff took ownership.

Part two consists of specific curricular objectives under each SLO and are sequentially ordered to lead to that terminal goal. The curricular objectives are divided by the three course strands of General Music, Choral Music, and Band. The purpose of part two is to satisfy the district's and music teachers' desires for the SLO's to be the basis for the music curriculum. The broad SLO's provide for flexibility in reporting to the state while the specific curricular objectives provide teaching guidelines which will effectively approach meeting the outcomes of the SLO's.

The methodology of part two was of similar format as that of part one with the exception that, after the initial in-service instruction, the committee was broken up into three subgroups representing the three course strands. Each subgroup developed the curricular objectives for their strand using their pooled knowledge and comparing the different models available. After each group had completed its portion, the project was compiled and fine tuned with the consultation of Dr. Scott. The project was then brought back to the entire committee for final refinement and approval. Again, this method allowed for efficient use of local resources as well as providing for group ownership.

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Part three is a comparative study of summative music achievement assessment instruments and design strategies.This study resulted in the development of an assessment package which is a combination of a published test and author designed tests, checksheets, and surveys. This portion of the study was conducted by the author and then reported to the committee for approval. The revised curriculum was the model by which the basic criteria were established for the design of this instrument.

Part four is a set of surveys and interviews to gain teacher perceptions about how the project is working. These instruments were author-designed based on models and ideas collected from the literature review.

Chronological Description of Procedures

1. June, 1985 - July, 1986: The literature review was conducted.
2. September, 1985: Data was collected in the form of an informal needs assessment from the Snohomish Music Staff.
3. September, 1985: An in-service proposal was developed.
4. October 15, 1985: The in-service proposal was submitted to the Snohomish School District Office of Curriculum and Instruction.
5. October 28, 1985: Snohomish Music Staff Meeting. The in-service proposal was presented and, after some discussion on revising the dates, was met with approval.

6. October 29, 1985: The final in-service proposal was submitted (See Appendix A).

7. November 4, 1985: The Proposal was brought to and passed by the Snohomish Administrative Cabinet.

8. November 20, 1985: The first in-service session was postponed due to snow. The first session was rescheduled for January, 14, 1986.

9. Winter, 1986: The in-service workshops were conducted and the curriculum revision was completed and approved by the music staff.

10. March - April, 1986: The assessment instrument was developed.

11. May 5, 1986: Music Staff Meeting. A rough draft of the assessment instrument was presented to the music staff for refinement and subsequent approval.

12. May 6, 1986: The final draft of the assessment package was completed.

13. May 7, 1986: The entire completed curriculum project was submitted to the Office of Curriculum and Instruction (See Appendix C).

14. May 12, 1986: The curriculum project was approved by the Administrative Cabinet.

15. May 28, 1986: School Board Meeting. The project was presented to the School Board for a first reading.

16. June 11, 1986: School Board Meeting. The project was approved and formally adopted.

17. July, 1986: The Program Evaluation section of the project was completed and added to the project. (See

Appendices D-F). The project is complete.

IV

The Results of the Study

Student Learning Objectives

The list of thirteen SLO's that were developed by the project committee is found in Appendix C, p. 3. These objectives represent all of the goals that are considered to be components of a comprehensive music program (K-12) for the Snohomish School District. These broad goals encompass the content of the music curriculum in all three strands of the program (General Music, Choral Music, and Band) and represent musical learning in the cognitive, psychomotor, and affective domains. They will serve as the SLO's as required by the state SLO law.

Curricular Objectives

The curricular objectives are divided into the three strands (see Appendix C - General Music, pp. 4-11; Choral Music, pp. 34-39; and Band, pp. 45-51). Each strand lists each SLO and then sub-objectives, or curricular objectives, under each SLO which promote its attainment. The curricular objectives are basically ordered sequentially within topics. Special note should be taken of the Key to Scope and Sequence on the first page of each section (see Appendix C, pp. 4, 34, and 45). Four different levels of proficiency are indicated symbolically. The grid on the right side of the curricular objectives indicates the grade (or group) level and the symbols indicate the level of

proficiency at each grade level. This is a particularly useful format because of the cyclical nature of music education. Concepts constantly return at higher thinking levels from grade level to grade level. This format immediately allows the user to see that relationship without repetitive reading. The curricular objectives are written in conceptual terms which allow for flexibility in teaching style for each concept. The curricular objective section of the project was designed to be a guide for teaching toward the SLO's.

The Assessments

The first step that was done in developing the assessments was to consider published tests. Of the tests considered, the Silver Burdett Music Competency Tests (SBMCT) were chosen because of their relevency to the revised curriculum. Although the SBMCT were designed specifically for the Silver Burdett music text and curriculum, an item analysis (see Appendix B) showed that the vast majority of the items highly correlate with the General Music curricular objectives. The SBMCT are criterion-referenced tests but they have also been field tested and standardized. They have three parts per grade level (1-6), one given each trimester. They are aurally administered totally by recording, which is advantageous, since many musical concepts are aurally understood. The students give written responses that can be hand or computer scored. The set has been designed to improve

instruction and learning in music. (Colwell, 1979)." Thus not only will the use of this instrument attain the desired results with regards to assessment of students, but it will also improve the instruction and student learning. Since only a select few items do not relate to the Snohomish SLO's for General Music, it was considered valid, reliable, usable, and useful and was adopted as a part of the assessment package.

Although the SBMCT measure student achievement of most of the General Music SLO's in a cyclical manner, many of them still needed to be addressed. Tests of a similar format were written for grades 3-6 where there were unassessed conceptual SLO's. These will be administered at a time chosen by the teacher and the score will be recorded as "Competency Test #4" on the record sheet.

This record sheet (i.e. App. C, p.14) has been developed for every level to serve a double duty. It not only records all assessment data of each student on a single page, but it serves as an assessment checklist and scale for the teacher observation skills not testable in any other manner. This instrument is used for all three strands of the program.

SLO numbers 3, 6, and 10 are objectives which are experiential in nature, and therefore can be measured simply by documenting the activities presented to the classes. This is a quick and easy method of assessing this type of SLO without having to document it for each student.

A performance self-evaluation survey and a values survey will be administered to Choral (App. C, pp. 42-43) and Band (App. C, pp. 54-55) students to allow them to reach the evaluation level of thinking through self-assessment.

Finally, SLO #13 will be assessed at the seventh grade level in general music, and twelfth grade levels of choral music and band by administration of a "Music Commitment Survey (App. C, pp. 33, 44, and 56)." Once again, the students will be asked to self-evaluate. In this case they will predict their future role in music and will evaluate their level of musicianship.

The attempt was made to design these assessments in a way that would make them complete, educational, and useful to the teachers, while keeping them as simple and time efficient as possible. A program can easily be too test oriented and leave little time for teaching. An attempt was made to make these assessments as unobtrusive as possible. Their implementation will tell the story as to their success.

Program Evaluation

The program evaluation will be accomplished through two types of measures. The first measure will come from the results of student assessments. The effectiveness of the revised curriculum will be determined by how well the students score on the assessments. A study of the test scores over several years may determine a trend. If that

trend shows an increase in scores, evidence would be apparent that the program has been effective.

A more immediate type of results will be through teacher impressions. Thompson (1986) believes that teacher perceptions play a very important role in program evaluation. These are the people doing the field testing, so who knows how the program is working better? Hanson (1981), Sidnell (1973), and Sterling (1980) agree with this premise and give examples of surveys to gain this type of data. In addition, Thompson (1986) contends that personal interviews with each music teacher will reveal additional information not gained by written surveys.

It would be best to collect data several times during the year to gain perspectives at various stages of the implementation. This would be too much to ask of teachers, however, and so the data collection through surveys will be limited to twice per year. This will allow for a mid-year evaluation soon after the administration of the first competency test (in the case of General Music classes 1-6) while keeping the extraneous paperwork of the teachers to a minimum. An interview will be conducted at the end of the school year as will the year-end survey.

Appendices D and E show the mid-year and year-end music evaluation surveys respectively. They contain the combination of a five-point Likert scale and space for comments. This way, a maximum amount of information may be gained while a minimum amount is required of each teacher.

Appendix F contains a list of suggested questions for

the personal intervals. These are only suggested because the interviews may very well go beyond these questions. The point of the interviews is to gain intuitive as well as concrete perceptions of the teachers which may help in determining the next step.

The surveys and interviews will be administered and interpreted by a key leader(s) as designated by the Office of Curriculum and Instruction. The data from these, along with the assessment trend study will be used to determine where improvement is necessary, whether it be for further revision or whether it be for more teacher in-service training.

V

Discussion

Summary

A four-part curriculum project was completed for the Snohomish School District. The first two parts were designed by a committee consisting of the music staff and led by the instruction and consultation of Dr. Carol Rogel Scott, Seattle Pacific University, during the winter of 1986. Part one is a comprehensive list of student learning objectives for the entire music program which will be sent to the state as part of the SLO requirements. Part two consists of specific curricular objectives for each strand of the program which are written in scope and sequence in a manner which makes them easy to use as a teaching guide to accomplish learning of the SLO's. The third part of the project is a set of assessments comprised of a published test instrument and author-designed tests, checklists, rating scales, and reporting sheets. These assessments were designed as a teaching tool as well as a fulfillment of the SLO law requirements to administer assessments. The fourth part of the project is a set of program evaluation surveys and interview questions to administer to the teachers in order to collect data on teacher perceptions of the project as it is implemented. These teacher perceptions will be used along with a trend study of student achievement to evaluate the effectiveness of the project and make any necessary adjustments.

Conclusions

It can be concluded that more projects of this nature need to be developed and made available to school districts. There is a definite lack of models of a comprehensive music curriculum with assessments included in the package. School districts all over the State of Washington are in the same position that Snohomish was in and will no doubt encounter similar problems in finding models. Most school districts lack the time or funds to do as extensive of a research project as this. It is imperative that they have access to as many comprehensive models as possible.

The important consideration left for this project is that it has yet to be field tested. There may be a variety of problems encountered with it as it is implemented. It is important that contingencies are made for making revisions on a continual basis as the results of the program evaluation come in.

Implications

One of the implications that can be made from this study is that it will have a long impact on the music program of the Snohomish School District. The curriculum is now in such a shape that is conducive to adjustment as needed. The music staff members have expressed initial excitement over the project and are looking forward to more music in-service workshops. This project will undoubtedly

improve both instruction and learning in music. Mr. Walker, of the Office of Curriculum and Instruction, has indicated that he envisions this project as a stepping stone towards a regular music in-service program for the district.

This project may also affect other programs in the district. For example, there has yet to be developed a set of art SLO's with assessment in the district. Refering to this project as a model may make the development of other programs much easier.

Finally, this project may influence other school districts. Several school districts around the state have already inquired about securing a copy of this project as a reference in writing their own program. This may lead to more research and more models, and thus, continued improvement in the understanding of music instruction and learning.

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Appendices

Appendix A

In-Service Proposal

STAFF AND CURRICULUM DEVELOPMENT

FOR

MUSIC

1985-86

A
PROPOSAL
TO
THE SNOHOMISH SCHOOL DISTRICT

FROM
JEFFREY A.K. THORESON
MUSIC TEACHER, RIVERVIEW ELEMENTARY

IN CONSULTATION WITH

DR. CAROL R. SCOTT
PROFESSOR OF MUSIC EDUCATION
SEATTLE PACIFIC UNIVERSITY

INTRODUCTION

This is a proposal to the Snohomish School District Curriculum and Instruction Office to conduct a series of workshops for the music instructors to focus on the improvement of music instruction (K-12) through improvement of the music SLO's, development of an assessment vehicle for these SLO's, and using these SLO's and their assessments as a framework for teaching.

This proposal is designed to achieve the following objectives:

A) ASSIST TEACHERS IN DEFINING THEIR K-12 MUSIC PROGRAM GOALS.

B) INCREASE TEACHER KNOWLEDGE OF IMPORTANT THEORY, RESEARCH, AND PRACTICE WITH REGARDS TO CURRICULUM.

C) PRODUCE A REVISED VERSION OF MUSIC SLO'S BASED ON THE CURRENT SLO'S.

D) INCREASE TEACHER KNOWLEDGE OF MEASUREMENT AND EVALUATION THEORY.

E) PRODUCE A CRITERION REFERENCED EVALUATION VEHICLE FOR THE MUSIC SLO'S.

F) PROVIDE TEACHERS WITH STRATEGIES FOR USING THE SLO'S AS A FRAMEWORK FOR TEACHING.

WORKSHOP #1 (1/2 day session)
"MODELS FOR LOOKING AT MUSIC EDUCATION"

8:00 - 8:30	Overview: a comprehensive look at content of a music program.
8:30 - 9:15	Brainstorming: group discussion of overall program goals based on a comprehensive program.
9:15 - 9:45	Guided group work forming a consensus on program goals (general SLO's) for the Snohomish School District.
9:45 -10:00	Break
10:00-11:00	Examine current curricular goals (SLO's) in light of research and practice concerning important issues, such as: appropriateness for age/grade level, contact time, reasonableness, and measurability.
11:00-11:30	Summary: refine direction for the next step -

revision of curriculum goals -- moving toward evaluation.

WORKSHOP #2 (1 day session)
SLO REVISION

8:00 - 12:00	Revision process : Guided small group work - The music teachers will be divided into three groups according to the curricular emphases of General Music, Choral Music, and Band. Dr. Scott will direct the groups in revising the specific curricular objectives with regards to the SLO's.
12:00- 1:00	Lunch
1:00 - 3:00	Same format as A.M.
3:00 - 3:30	Large group discussion: group evaluation and finalization of revised SLO's and curricular objectives.

WORKSHOP #3 (1/2 day session)
"MEASUREMENT AND EVALUATION IN MUSIC"

8:00 - 8:30	Overview: Measurement and Evaluation.
8:30 - 9:15	Group discussion: developing clear criteria: Are we measuring what we say we are measuring? Are we identifying the difference between skills, concepts, and values?
9:15 - 9:30	Break
9:30 -11:00	Small group guided experience developing a criterion referenced evaluation vehicle for the music SLO's.
11:00-11:30	Summary: Present strategies for using the SLO's as a framework for teaching

DR. CAROL R. SCOTT, PROFESSOR OF MUSIC EDUCATION, SEATTLE PACIFIC UNIVERSITY, WILL CONDUCT THE WORKSHOPS AND SERVE AS A RESOURCE AND FACILITATOR DURING THE REVISION PROCESS.

PROPOSED DATES:

WORKSHOP #1 : WEDNESDAY, NOVEMBER 20, 1985 (8:00-11:30)
12 half day (AM) substitutes will be needed.

WORKSHOP #2 : MONDAY, JANUARY 27, 1986 (8:00-3:30)
10 full day substitutes and two half day (AM) substitutes will be needed.

FEBRUARY: SLO'S will be typed and distributed by the curriculum office for evaluation by all staff. If requested, parent involvement would take place during this time, as well.

WORKSHOP #3 : WEDNESDAY, MARCH 5, 1986 (8:00-11:30)
12 half day (AM) substitutes will be needed.

LOCATION: SOME CENTRALIZED LOCATION. THE WORKSHOPS WILL REQUIRE SPACE FOR DIVIDING INTO SMALL GROUPS AS WELL AS WORKING AS A LARGE GROUP.

FINANCIAL CONSIDERATIONS:

Workshop and Consulting fee for Dr. Scott - $800
Mileage Reimbursement - 80 miles (round trip) x 3 x 20.5 cents = $49.20
TOTAL WORKSHOP COST - $849.20

Substitute costs - 10 music teachers times two full days of release time = 2 x 10 x $55 = $1100
2 1/2 time music teachers - 1.5 days of release time = 1.5 x 2 x $55 = $165
TOTAL SUBSTITUTE COST - $1265

Clerical costs - ?

TOTAL COST : aprox. $2105

THE PERSONNEL INVOLVED IN THIS PROJECT WOULD BE ALL TWELVE FULL AND PART TIME MUSIC STAFF WITHIN THE DISTRICT.

Appendix B

Silver Burdett Music Competency Tests

Correlation Chart

CORRELATION

OF

THE SILVER BURDETT MUSIC COMPETENCY TESTS

AND THE

SNOHOMISH SCHOOL DISTRICT
GENERAL MUSIC STUDENT LEARNING OBJECTIVES

TEST#	ITEM	CONCEPT	RELATED SLO/COMMENT
1.1	1-3	Beat, No Beat	1.1.2
	4-6	Tempo - Fast, Slow	1.1.3
	7-9	Dynamics - Loud, Soft	1.6.1
	10-12	Register - High, Low	1.2.1
	13-15	Form - ABA, AB, A	1.3.5; 1.3.7
	16	Style	3 Cannot use w/o book.
1.2	1-5	Accents	1.1.10, 1.1.11
	6-7	Rhythm Patterns	1.1.1, 4.1.1, 4.1.2
	8-10	Rhythm Patterns	1.1.5, 1.3.2, 1.3.3
	11-15	Direction (Up/downward)	1.2.2
	16	Direction (Reading)	1.2.2, 4.2.1, 4.2.2
	17-20	Tone Color	1.4.3
	21	Tone Color	1.4 9
1.3	1-3	Tonality	1.5.4, 1.5.5
	4-8	Rhythm Patterns	1.1.1, 4.1.1, 4.1.2
	9-12	Style	5.1.0
	13-17	Harmony/No Harmony	1.5.3
	18	Harmony/No Harmony	3 Cannot use w/o book.
2.1	1-3	Beat, No Beat	1.1.2
	4-7	Tempo - Fast/Slow/Cresc.	1.1.3, 1.1.4
	8-10	Dynamics	1.6.1
	11-13	Form - AB, ABA, A	1.3.5, 1.3.7
	14-18	Register	1.2.1
	19	Style	5.1.0
	20	Style	3 Cannot use w/o book.
2.2	1-7	Accents	1.1.10, 1.1.11
	8-12	Rhythm Patterns	1.1.1, 4.1.1, 4.1.2
	13-15	Duration	1.1.1
	16-19	Tone Color	1.4.3
	20-21	Phrase Length	1.3.1
	22	Phrases - Same/Different	1.3.2, 1.3.3
	23-25	Direction	1.2.2
	26	Arts: Direction	3 Cannot use w/o book.
2.3	1-5	Meter	1.1.12, 1.1.13
	6-9	Intervals	1.2.2, 1.2.3
	10-14	Rhythm Patterns (Reading)	1.1.1, 4.1.1,4.1.2,

			4.1.3
	15-17	Texture	1.5.1, 1.5.3
	18-22	Tonality	1.5.4, 1.5.5
	23	Arts: Rep./Contrast	3 Cannot use w/o book.
3.1	1-5	Tempo	1.1.3, 1.1.4
	6-8	Dynamics	1.6.1, 1.6.2, 1.6.3
	9	Dynamics (Reading)	4.4.3
	10-12	Form - AB, ABA, A	1.3.7
	13-15	Melody - same/different	1.3.2, 1.3.3, 1.3.5
	16-19	Melody - up/downward	1.2.2
	20-21	Melody (Reading)	4.2.1, 4.2.2
	22	Melody - Bell size/pitch	1.2.2, 1.2.4
	23	Style - American Indian	2.1.0, 5.1.0
	24	Arts: Active/Still	1.1.3, 1.1.4, 5.1.0
	25	Arts: Active/Still	3 Cannot use w/o book.
3.2	1-4	Register	1.2.1
	5	Register (Reading)	4.2.1, 4.2.2
	6-7	Rhythmic Patterns	1.1.5, 1.3.2, 1.3.3
	8-9	Rhythmic Pat.(Reading)	4.1.1, 4.1.2, 4.1.3
	10-12	Tone Color	1.4.3
	13-14	Tone Color (Families)	1.4.3, 1.4.5
	15-18	Form - Phrase length	1.3.1
	19	Cadence	None
	20-22	Style - Same/Diff.	5.1.0
	23	Tone Color	1.4.3, 1.4.5
	24	Melody - Step/Leap/Rep.	1.2.2, 1,2,3
	25	Form - Phrase Length	1.3.1
3.3	1-5	Meter	1.1.12, 1.1.13
	6-10	Intervals	1.2.2, 1.2.3
	11	Intervals (Reading)	4.2.1, 4.2.2
	12-16	Tonality	1.5.4, 1.5.5
	17-18	Texture	1.3.10, 1.5.1, 1.5.3, 1.5.12
	19-24	Texture - Thick/Thin	None
	25	Arts: Focal Center	3 Cannot use w/o books.
4.1	1-3	Tempo	1.1.3, 1.1.4
	4-11	Melody - Direction	1.2.2
	12-13	Melody (Reading)	4.2.1, 4.2.2
	14-15	Dynamics	1.6.1
	16-17	Dynamics	1.6.1, 4.4.3
	18-20	Form - AB, ABA, AABA	1.3.7
	21-25	Style	5.1.0
	26-27	Arts: Active/Still	1.1.3, 1.1.4, 5.1.0
	28	Arts: Active/Still	3 Cannot use w/o books.
4.2	1-2	Rhythm Patterns	1.1.1
	3-7	Rhythm Pat. (Reading)	4.1.1, 4.1.2, 4.1.3
	8-10	Intervals	1.2.3
	11	Intervals (Reading)	4.2.1, 4.2.2
	12-13	Register	1.2.1
	14	Register (Reading)	4.2.1

	15-16	Tone Color	1.4.3	
	17-18	Tone Color	1.4.3, 1.4.5	
	19-20	Range - Wide/Narrow	1.2.4	
	21	Range (Reading)	1.2.4, 4.2.1, 4.2.2	
	22	Repetition/Contrast	1.3.5	
	23	Range	1.2.4	
	24	Repetition/Contrast	1.3.5	
	26-27	Style	5.1.0	
	28-31	Arts: Modern Painting	3	Cannot use w/o books.
4.3	1-5	Meter	1.1.13	
	6-8	Meter (Reading)	4.1.3, 4.1.5	
	9-13	Phrase Length	1.3.1	
	14-17	Tonality	1.5.4, 1.5.5	
	18-19	Texture	1.3.10, 1.5.1, 1.5.3, 1.5.14	
	20-22	Texture - Thick/Thin	None	
	23	Texture - Rhyth. Accomp	1.5.1	
	24	Texture - Polyphony	1.5.13	
	25	Meter	1.1.13	
	26	Texture - Thick/Thin	None	
	27	Meter	1.1.13	
	28	Texture - Polyphony	1.5.13	
5.1	1-9	Rhythm (Reading)	4.1.1, 4.1.2. 4.1.3, 4.1.5, 4.4.1	
	10-12	Rhythm/Form	1.3.2, 1.3.3	
	13-15	Rhythm (Reading)	4.1.1, 4.1.2, 4.1.3	
	16-18	Meter	1.1.13	
	19-21	Melody (Reading)	4.1.2, 4.1.3, 4.2.1, 4.2.2	
	22-24	Form: Tone Color/Mode Change	1.5.3, 1.5.9	
	25	Major/Minor	1.5.9	
	26	Crescendo/Decrescendo	1.6.2, 1.6.3	
	27	Major/Minor	1.5.9	
	28	Melody - Same/Different	1.2.7, 1.3.2, 1.3.3	
	29	Texture - Thick/Thin	None	
	30	Style	2.1.0, 5.1.0	
	31	Arts: Repetition	3	Cannot use w/o books.
5.2	1-8	Phrase Length	1.3.1	
	9-12	Repetition/Contrast	1.3.5	
	13	Intervals	1.2.3	
	14	Phrase Length	1.3.1	
	15	Range - Wide/Narrow	1.2.4	
	16	Tone Color	1.4.5	
	17	Dynamics	1.6.1, 1.6.3	
	18	Tempo	1.1.3, 1.1.4	
	19-21	Style	5.1.0	
	22-25	Arts: Ornamentation	3	Cannot use w/o book.
5.3	1-3	Melody (Reading)	4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2	
	4-5	Tone Color	1.4.3	

	6	Melody - Same/Different	1.2.7, 1.3.2, 1.3.3, 1.3.5
	7	Texture	1.4.6
	8-10	Major/Minor/Atonal	1.5.4, 1.5.5, 1.5.9
	11-13	Changing Tonality	1.5.4, 1.5.5
	14-19	Texture	1.3.10, 1.5.1, 1.5.3, 1.5.11, 1.5.12, 1.5.13, 1.1.14
	20	Major/Minor	1.5.9
	21	Harmony/No Harmony/Round	1.3.10, 1.5.1, 1.5.3, 1.5.14
	22	Major/Minor	1.5.9
	23	Harmony/No Harmony/Round	1.3.10, 1.5.1, 1.5.3, 1.5.14
	24-25	Major/Minor	1.5.9
6.1	1-3	Melody (Reading)	4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2, 4.4.1
	4-7	Melody - Steps/Leaps	1.2.3
	8-10	Melody (Reading)	1.2.2, 1.2.3, 4.2.1, 4.2.2
	11-13	Tone Color - Families	1.4.5, 1.4.7
	14-18	Tone Color - Isntruments	1.4.3
	19-23	Rep./Contr./Sequence	1.3.4, 1.3.5
	24-25	Style	5.1.0
6.2	1-4	Texture	1.5.1, 1.5.3, 1.5.11, 1.5.11, 1.5.12, 1.5.13, 1.5.14
	5-6	Melody/Harmony	1.2.3, 1.5.6, 1.5.7, 1.5.8
	7-11	Melody (Reading)	4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2
	12-17	Maj/Min/Chrom/Tone Row	1.2.5, 1.5.9
	18	Range (Reading)	1.2.4, 4.2.1
	19	Register (Reading)	4.2.1
	20-25	Major/Minor/Changes	1.5.9
	26	Melody/Harmony	1.2.7, 1.5.1, 1.5.3
	27-28	Phrase Length	1.3.1
	29	Major/Minor/Changes	1.5.9
	30	Melody/Harm/ 2 melodies	1.5.11, 1.5.12, 1.5.13, 1.5.14
6.3	1-3	Form - Sections	1.3.6
	4-6	Form - AB, ABA, ABABA	1.3.7
	7-11	Form: Rep/Variation/Cont.	1.3.2, 1.3.3, 1.3.4, 1.3.9
	12-13	Ornamentation	None
	14-16	Melody (Reading)	4.1.1, 4.1.2, 4.1.3, 4.2.1, 4.2.2
	17	Long/Short Sounds	1.1.1
	18	Range	1.2.4
	19	Tone Color - Instruments	1.4.3
	20	Harmony/No Harmony	1.5.1, 1.5.3
	21	Arts: Rhythmic Style	1.1.2, 1.2.7, 1.1.11

Appendix C

Revised Curriculum

STUDENT LEARNING OBJECTIVES

and

ASSESSMENTS

KINDERGARTEN - TWELFTH GRADE

MUSIC

SNOHOMISH SCHOOL DISTRICT

PHILOSOPHY STATEMENT

Music Curriculum

K-12

Music is an integral part of our basic education program. It emphasizes the development of basic skills in the cognitive, psychomotor, and affective domains, thus enabling each student to become musically literate and an active participant in music through listening, creating, and performing in some musical medium.

The Snohomish School District recognizes the importance of the music program in the development of the well-rounded student and further believes that students at all grade levels, K-12, should be involved in a structured and sequential program.

MUSIC PROGRAM GOALS
(K-12 BROAD STUDENT LEARNING OBJECTIVES)

1. THE LEARNER WILL UNDERSTAND THE BASIC ELEMENTS AND STRUCTURES OF MUSIC.

2. THE LEARNER WILL UNDERSTAND THE RELATIONSHIP OF MUSIC AND SOCIETY BOTH HISTORICALLY AND CULTURALLY.

3. THE LEARNER WILL EXPERIENCE SOME EXAMPLES OF RELATIONSHIPS BETWEEN MUSIC AND OTHER ARTS AS WELL AS OTHER HUMAN ENDEAVERS.

4. THE LEARNER WILL UNDERSTAND THE FUNCTION OF WRITTEN MUSIC AND DEVELOP SKILLS IN INTERPRETING NOTATION.

5. THE LEARNER WILL DIFFERENTIATE BETWEEN MUSIC REPRESENTING A WIDE VARIETY OF STYLES AND GENRES.

6. THE LEARNER WILL UNDERSTAND THAT MUSIC IS A CREATIVE ART FORM AND WILL HAVE THE OPPORTUNITY TO CREATE MUSIC.

7. THE LEARNER WILL DEVELOP THE SKILLS TO PERFORM AT A MUSICALLY SATISFYING LEVEL ON UNPITCHED AND MELODIC INSTRUMENTS.

8. THE LEARNER WILL DEMONSTRATE THE ABILITY TO SING IN TUNE ACROSS AN APPROPRIATE RANGE.

9. THE LEARNER WILL DEMONSTRATE PERFORMANCE SKILLS IN CONCERT.

10. THE LEARNER WILL DEVELOP AN INTERNAL REPERTOIRE OF MUSIC FROM OUR WESTERN HERITAGE.

11. THE LEARNER WILL BE ABLE TO MAKE AND JUSTIFY VALUES CHOICES IN MUSIC.

12. THE LEARNER WILL DEMONSTRATE A WILLINGNESS TO PARTICIPATE ACTIVELY IN MUSIC.

13. THE LEARNER WILL DEMONSTRATE A COMMITMENT TO CONTINUED GROWTH IN MUSIC.

GENERAL MUSIC

KEY TO SCOPE AND SEQUENCE

- - - - - - - -	=	Awareness/Exposure
O	=	Introduction/Development
X	=	Mastery/Emphasis
————	=	Maintenance

GENERAL MUSIC
CURRICULAR OBJECTIVES

1. THE LEARNER WILL UNDERSTAND THE BASIC ELEMENTS AND STRUCTURES OF MUSIC.

1.1 RHYTHM

		K	1	2	3	4	5	6	7
1.1.1	Differentiates between long and short sounds.	O	X	—	—	—	—	—	—
1.1.2	Identifies the beat as a unifying element.	---	O	X	—	—	—	—	—
1.1.3	Judges the relative tempo in music using the terms fast and slow.	O	X	—	—	—	—	—	—
1.1.4	Differentiates between changes in tempo as either gradual or sudden.	---	---	O	X	—	—	—	—
1.1.5	Understands that a rhythm is a succession of various lengths of sounds and silences.	---	O	X	—	—	—	—	—
1.1.6	Differentiates between the beat and the rhythm of a melody.	---	---	O	X	—	—	—	—
1.1.7	Perceives the rhythmic value of one sound or silence per beat (one on one, e.g. quarter note, rest.)	---	O	X	—	—	—	—	—
1.1.8	Perceives the rhythmic value of two sounds or silences per beat (two on one, e.g. eighth notes.)	---	---	O	X	—	—	—	—
1.1.9	Perceives the duration values which extend the beat (e.g. half note, whole note, dotted half notes, etc.)	---	---	O	X	—	—	—	—
1.1.10	Identifies an accent as stress on a a note.	---	O	X	—	—	—	—	—
1.1.11	Identifies accented and unaccented beats.	---	---	O	X	—	—	—	—
1.1.12	Identifies accented and unaccented beats in groups of twos (duple meter) and threes (triple meter).	---	---	O	X	—	—	—	—
1.1.13	Identifies duple and triple meter in given songs.	---	---	O	O	X	—	—	—
1.1.14	Identifies syncopation (shifting accents to normally unaccented beats).	---	---	---	---	---	O	X	—

1.2 PITCH AND MELODY

		K	1	2	3	4	5	6	7
1.2.1	Differentiates between high and low sounds.	O	X	—	—	—	—	—	—
1.2.2	Identifies tones in motion upward, downward, and repeated in melody.	-	O	X	—	—	—	—	—
1.2.3	Identifies melodic movement by steps or skips.	-	-	O	O	X	—	—	—
1.2.4	Understands the range as the full extent of pitches of a voice or instrument.		-	-	O	X	—	—	—
1.2.5	Identifies whole and half steps.			-	-	O	O	X	—
1.2.6	Identifies intervals , i.e., thirds, fourths, fifths, and octaves.				-	-	-	O	O
1.2.7	Understands that a melody is a succession of pitches.	-	-	O	X	—	—	—	—

1.3 FORM

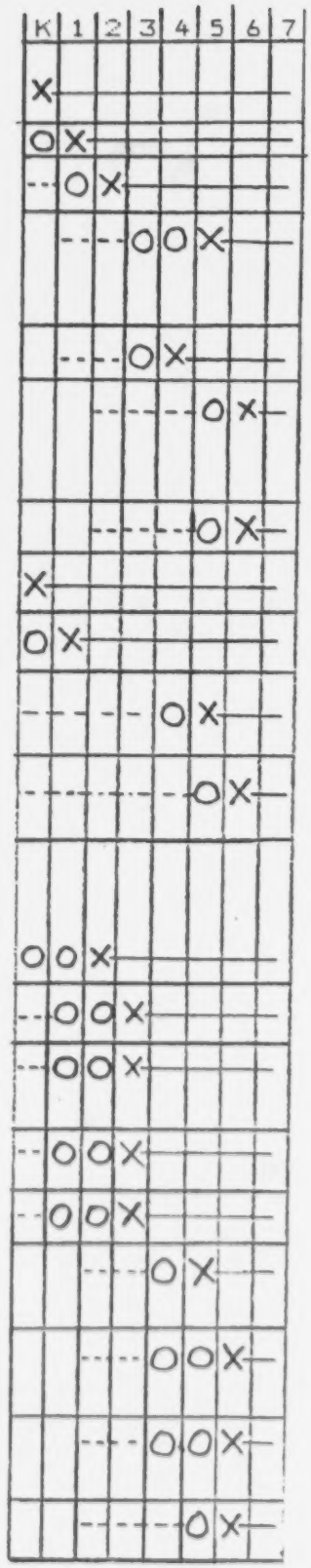
1.3.1	Identifies the lengths of varying phrases.	-	O	X	—	—	—	—	—
1.3.2	Identifies phrases or patterns as being exactly the same (identical).	-	-	O	X	—	—	—	—
1.3.3	Identifies phrases or patterns as being completely different (contrasting).	-	-	O	X	—	—	—	—
1.3.4	Differentiates between phrases as being similar but not exactly the same.		-	O	O	X	—	—	—
1.3.5	Perceives repetition and contrast in compositions.	-	-	O	O	X	—	—	—
1.3.6	Perceives major sections in musical compositions.	-	-	O	O	X	—	—	—
1.3.7	Identifies simple song forms that are unitary (AA), binary (AB), and ternary (ABA) in design.	-	-	O	O	X	—	—	—
1.3.8	Understands the structure of rondo as a musical form in which a musical theme (A) recurs three or more times (ABABA, ABACA, ABACABA, etc.).			-	-	O	O	X	—
1.3.9	Understands the structure of the theme and variation.				-	-	O	X	—
1.3.10	Understands the structure of canon and round forms.		-	-	O	O	X	—	—
1.3.11	Understands that the introduction is a beginning section sometimes used in a musical composition.	-	-	-	O	O	O	X	—
1.3.12	Understands that the coda is an ending section sometimes used in a musical composition.				-	-	O	O	X
1.3.13	Understands that the bridge is a the connecting link between sections.					-	-	O	X

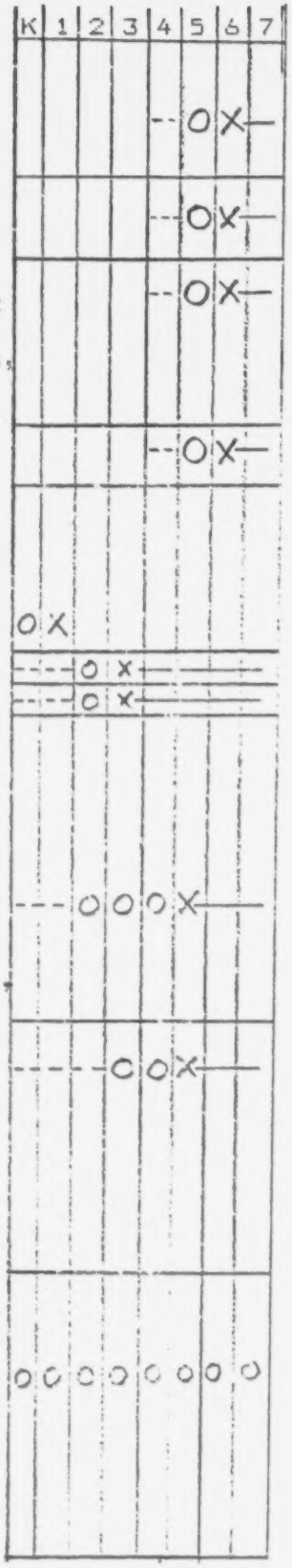
1.4 TIMBRE

1.4.1 Identifies various environmental sounds.
1.4.2 Identifies various found sounds.
1.4.3 Identifies various orchestral instruments visually and aurally.
1.4.4 Understands the method(s) of sound production of each of the families of instruments (strings, woodwinds, brass, and percussion.)
1.4.5 Classifies various instruments according to their family.
1.4.6 Identifies various classes of instruments (Orchestras, bands, chamber groups, string quartets, etc.).
1.4.7 Identifies the sound of electronic music.
1.4.8 Differientiates between speaking and singing voices.
1.4.9 Differentiates between children's, men's, and women's voices.
1.4.10 Perceives the difference sounds of soprano, alto, tenor, and bass voices.
1.4.11 Differentiates between various combinations of voices, e.g. SA, SAB, SATB.

1.5 HARMONY/TEXTURE

1.5.1 Differentiates between accompanied and unaccompanied melodies.
1.5.2 Perceives chord changes in an accompaniment.
1.5.3 Understands that harmony is combining two or more pitches simultaniously.
1.5.4 Understands tonality as music with a key center note.
1.5.5 Differentiates between tonal and atonal music.
1.5.6 Understands that the I (tonic) chord is the chord built on steps 1-3-5 of the scale.
1.5.7 Understands that the V7 (dominant 7 chord) is the chord built on steps 5-7-2-(4) of the scale.
1.5.8 Understands that the IV (subdominant) chord is the chord built on 4-6-1 of the scale.
1.5.9 Differentiates between major and minor modalities.





1.5.10 Understands monophony as music consisting of a single melodic line without additional parts or chords.

1.5.11 Understands homophony as music consisting of one melody that is accompanied by moving chords.

1.5.12 Understands polyphony as music that consists of two or more melodic lines that are combined through various techniques, e.g., echo songs, rounds/canons, partner songs, ostinatos, and descants.

1.5.13 Differentiates between monophonic, homophonic, and polyphonic music.

1.6 DYNAMICS

1.6.1 Judges the relative dynamics using the terms loud and soft.

1.6.2 Perceives crescendo in music.

1.6.3 Perceives decrescendo in music.

2. THE LEARNER WILL UNDERSTAND THE RELATIONSHIP OF MUSIC AND SOCIETY BOTH HISTORICALLY AND CULTURALLY.

2.1.0 Perceives differences between the sounds and structures of music of various cultures and subcultures, i.e., Latin American, African, Asian, Indonesian and Native American.

2.2.0 Relates the sounds and structures of a variety of American music to their historical development, i.e., immigrant music, spirituals, cowboy songs, minstrels, blues, Ragtime, Dixieland, jazz, rock, Vaudville, Broadway musicals, patriotic songs.

3. THE LEARNER WILL EXPERIENCE EXAMPLES OF RELATIONSHIPS BETWEEN MUSIC AND OTHER ARTS AS WELL AS OTHER HUMAN ENDEAVORS IN TERMS OF ELEMENTS AND STRUCTURE, USE OF VARIOUS MEDIA, AND VARIOUS PERSPECTIVES OF VALUES, CULTURE, STYLE, AND HISTORY.

4. THE LEARNER WILL UNDERSTAND THE FUNCTION OF WRITTEN MUSIC AND DEVELOP SKILLS IN INTERPRETING NOTATION.

4.1 INTERPRETING RHYTHMIC NOTATION

4.1.1 Reads patterns of rhythm written in blank notation.

4.1.2 Reads symbols of rhythmic notation:
- Quarter notes.
- Eighth notes.
- Half notes.
- Whole notes.
- Sixteenth notes.
- Quarter, whole, and half rests.
- Dotted half and quarter notes.

4.1.3 Understands that the bar lines divide beats into measures.

4.1.4 Performs rhythmic patterns written in notation.

4.1.5 Interprets the following meter signatures: 2,3,4.
4 4 4

4.2 INTERPRETING MELODIC/HARMONIC NOTATION

4.2.1 Identifies the staff and understands its function.

4.2.2 Identifies melodies by their contour on the staff.

4.2.3 Identifies the treble clef and understands that it is a sign which locates the pitch "G" on the second line of the staff.

4.2.4 Knows the note names of all the lines and spaces of the treble clef.

4.2.5 Identifies the names of notes above and below the treble staff.

4.2.6 Identifies the sharp (#) and understands it as a symbol that raises a tone a half step.

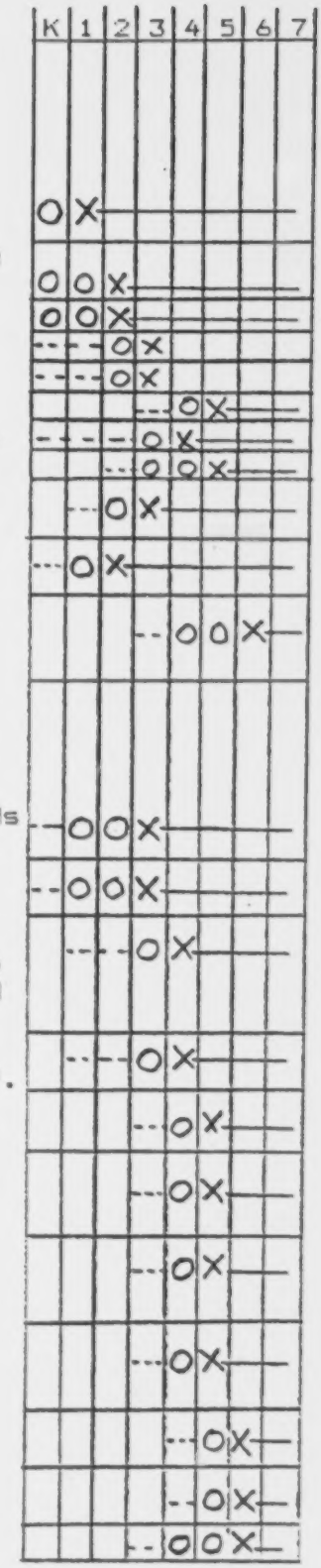
4.2.7 Identifies the flat (b) and understands it as a symbol that lowers a tone a half step.

4.2.8 Identifies the Natural (♮) and understands it as a symbol that cancels a sharp or flat.

4.2.9 Understands the function of the key signature.

4.2.10 Identifies notation of harmony (chords).

4.2.11 Identifies grand staff notation.



	K	1	2	3	4	5	6	7
4.3 INTERPRETING NOTATION OF FORM								
4.3.1 Understands and applies the repeat sign.		---	O	X	—	—	—	—
4.3.2 Understands and applies first and second endings.				---	O	X	—	—
4.3.4 Understands and applies D.C., D.S., and al Fine.				---	---	O	X	—
4.3.5 Understands and applies the coda sign.				---	---	O	X	—
4.3.6 Understands and applies phrase markings properly.				---	O	X	—	—
4.4 INTERPRETING NOTATION OF EXPRESSIVE ELEMENTS.								
4.4.1 Understands and applies slurs and ties.				---	O	X	—	—
4.4.2 Understands and applies the fermata.			---	---	O	X	—	—
4.4.3 Understands and applies the following dynamic markings: p, mp, mf, f, crescendo and decrescendo.		---	---	O	X	—	—	—
4.4.4 Understands and applies the following tempo markings: adagio, andante, moderato, allegro.				---	O	O	X	—
5. THE LEARNER WILL DIFFERENTIATE BETWEEN MUSIC REPRESENTING A WIDE VARIETY OF STYLES AND GENRES.								
5.1.0 Differentiates between major styles of music, i.e., classical, folk, jazz, rock/pop, ethnic.	---	---	---	O	O	O	X	—
5.2.0 Differentiates between major genres in music, i.e., opera, solo/ensemble, symphonic, choral, band.	---	---	---	O	O	O	X	—
6. THE LEARNER WILL UNDERSTAND THAT MUSIC IS A CREATIVE ART FORM AND WILL HAVE THE OPPORTUNITY TO CREATE MUSIC. E.G. THROUGH COMPOSING, ARRANGING, IMPROVISATION, AND MOVEMENT.	X	X	X	X	X	X	X	X

7. THE LEARNER WILL DEVELOP THE SKILLS TO PERFORM AT A MUSICALLY SATISFYING LEVEL ON UNPITCHED AND MELODIC INSTRUMENTS.

8. THE LEARNER WILL DEMONSTRATE THE ABILITY TO SING IN TUNE ACROSS AN APPROPRIATE RANGE.

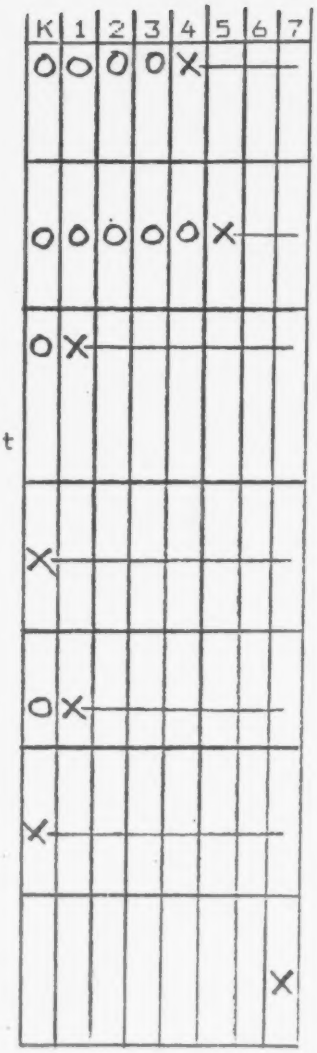
9. THE LEARNER WILL DEMONSTRATE PERFORMANCE SKILLS IN CONCERT, e.g proper posture and playing positions, proper dress, listening skills, concert manners, and responsible behaviors.

10. THE LEARNER WILL DEVELOP AN INTERNAL REPERTOIRE OF MUSIC FROM OUR WESTERN HERITAGE.

11. THE LEARNER WILL BE ABLE TO MAKE AND JUSTIFY VALUES CHOICES IN MUSIC.

12. THE LEARNER WILL DEMONSTRATE A WILLINGNESS TO PARTICIPATE ACTIVELY IN MUSIC.

13. THE LEARNER WILL DEMONSTRATE A COMMITMENT TO CONTINUED GROWTH IN MUSIC.



GENERAL MUSIC
ASSESSMENTS

THE BULK OF THE GENERAL MUSIC STUDENT LEARNING OBJECTIVES (SLO'S) WILL BE ASSESSED USING THE SILVER BURDETT MUSIC COMPETENCY TESTS (SBMCT). A HIGH CORRELATION WAS FOUND BETWEEN THE TEST ITEMS OF THE SBMCT AND THE SLO'S AND IT WAS DETERMINED THAT THE HIGH VALIDITY, RELIABILITY, AND USABILITY OF THESE TESTS ARE IN CONGRUENCE WITH THE NEEDS OF ASSESSING THE SNOHOMISH SCHOOL DISTRICT GENERAL MUSIC SLO'S. THE FOLLOWING PAGES CONTAIN SUPPLEMENTAL ASSESSMENTS FOR THE SLO'S THAT ARE NOT ADDRESSED BY THE SBMCT.

GENERAL MUSIC
TEACHER DOCUMENTATION SHEET
OF
STUDENT LEARNING OBJECTIVES 3, 6, AND 10.

GRADE LEVEL:.....
YEAR: .....

3. List activities/performances demonstrating the opportunity to experience the relationships between music and other arts as well as other human endeavors:

6. List activities/performances demonstrating the opportunity to create music:

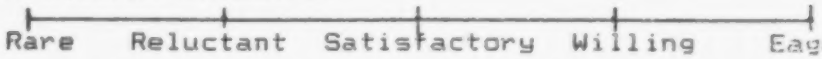
10. List musical selections which developed an internal repertoire of music from our Western heritage.

SNOHOMISH SCHOOL DISTRICT
GENERAL MUSIC SLO RECORD SHEET

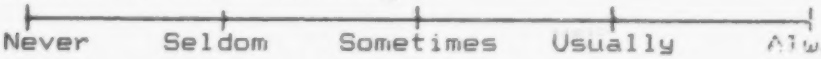
KINDERGARTEN

Name .....
School .....
Classroom Teacher .....
Music Teacher .....
Date Entered .....

PARTICIPATION LEVEL:



ABILITY TO SING IN TUNE:



COGNITIVE SKILLS:

Imitates Rhythm Patterns .....
Differentiates between
Speaking and Singing Voices .....

INSTRUMENT PERFORMANCE SKILLS:

Instrument(s) played:.....

CONCERT PERFORMANCE SKILLS:

Attends Concerts .....
Demonstrates Skills .....

AFFECTIVE SKILLS:

Shows Aesthetic Responses
to Music .....

COMMENTS:

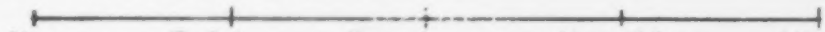
SNOHOMISH SCHOOL DISTRICT
GENERAL MUSIC SLO RECORD SHEET

FIRST GRADE

Name .....
School .....
Classroom Teacher .....
Music Teacher .....
Date Entered .....

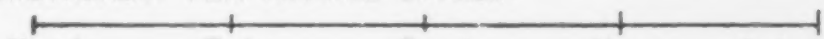
PARTICIPATION LEVEL:

ABILITY TO SING IN TUNE:



READING RHYTHMIC PATTERNS: .....

INSTRUMENT PERFORMANCE SKILLS:



Instrument(s) played:.....

CONCERT PERFORMANCE SKILLS:
Attends Concerts .....
Demonstrates Skills .....

AFFECTIVE SKILLS:
Shows Aesthetic Responses to Music .....

MUSIC COMPETENCY TEST SCORES:
1.1 ..... 1.2 ..... 1.3 .....

COMMENTS:

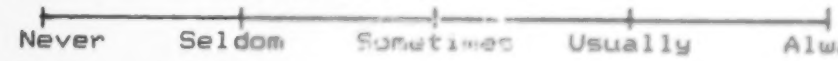
SNOHOMISH SCHOOL DISTRICT
GENERAL MUSIC SLO RECORD SHEET

SECOND GRADE

Name .....
School .....
Classroom Teacher .....
Music Teacher .....
Date Entered .....

PARTICIPATION LEVEL:

ABILITY TO SING IN TUNE:



READING SKILLS:
Rhythmic Symbols .....
Rhythmic Patterns .....

INSTRUMENT PERFORMANCE SKILLS:

Instrument(s) played:.....

CONCERT PERFORMANCE SKILLS:
Attends Concerts .....
Demonstrates Skills .....

AFFECTIVE SKILLS:
Shows Aesthetic Responses
to Music .....

MUSIC COMPETENCY TEST SCORES:
2.1 ..... 2.2 ..... 2.3 .....

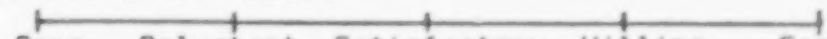
COMMENTS:

SNOHOMISH SCHOOL DISTRICT
GENERAL MUSIC SLO RECORD SHEET

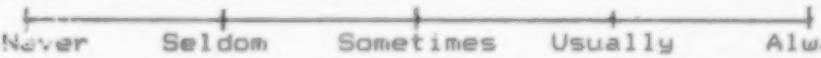
THIRD GRADE

Name .....
School .....
Classroom Teacher .....
Music Teacher .....
Date Entered .....

PARTICIPATION LEVEL:



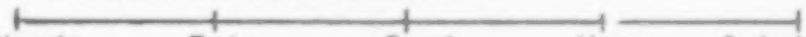
ABILITY TO SING IN TUNE:.



READING SKILLS:

Rhythmic Symbols	.....
Rhythmic Patterns	.....
Bar Line	.....
Melodic Notation	.....
Repeat Sign	.....

INSTRUMENT PERFORMANCE SKILLS:



Instrument(s) played:.....

CONCERT PERFORMANCE SKILLS:

Attends Concerts	.....
Demonstrates Skills	.....

MUSIC COMPETENCY TEST SCORES:

3.1 ..... 3.2 ..... 3.3 ..... 3.4 .....

COMMENTS:

GENERAL MUSIC
COMPETENCY TEST 3.4
GRADE THREE

NAME ..... SCORE .....
DATE .....
SCHOOL .....

In the following examples, determine whether you hear the rhythm or the beat of a given song. If you hear the rhythm of the song, fill in the circle under the word RHYTHM. If you hear the steady beat of the song, fill in the circle under the word BEAT.

	RHYTHM	BEAT
1.	O	O
2.	O	O
3.	O	O

4. Listen to the following song twice. Follow along with the written song below. Determine where you hear a chord change and make a vertical at each point in the music where you hear a chord change.

Polly Wolly Doodle

American Folk Song

1. Oh, I went down South for to see my Sal,
2. Oh, my Sal she is a___ maid - en fair,
Sing-ing Pol - ly Wol - ly Doo-dle all the day;
Sing-ing Pol - ly Wol - ly Doo-dle all the day;
My___ Sal, she is a___ spunk - y gal,
With_ cur - ly eyes and___ laugh - ing hair,
Sing-ing Pol - ly Wol - ly Doo-dle all the day.
Sing-ing Pol - ly Wol - ly Doo-dle all the day.

Listen to the following musical examples and answer the following questions:

a) How does this music make you feel?
b) Why?
c) Would you choose to listen to it again?
d) Why or why not?

5. a)

b)

c)

d)

6. a)

b)

c)

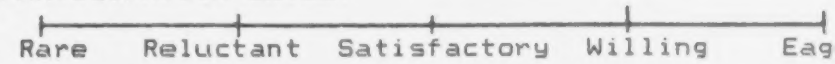
d)

SNOHOMISH SCHOOL DISTRICT
GENERAL MUSIC SLO RECORD SHEET

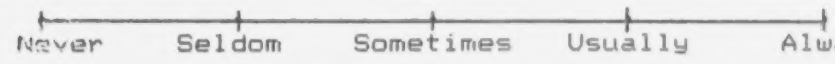
FOURTH GRADE

Name .....
School .....
Classroom Teacher .....
Music Teacher .....
Date Entered .....

PARTICIPATION LEVEL:



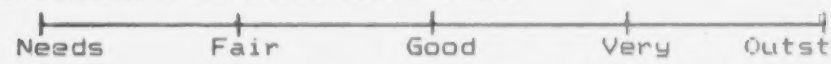
ABILITY TO SING IN TUNE:



READING SKILLS:

Rhythmic Symbols	.....
Rhythmic Patterns	.....
Melodic Notation	.....
Dynamic Markings	.....

INSTRUMENT PERFORMANCE SKILLS:



Instrument(s) played:.....

CONCERT PERFORMANCE SKILLS:

Attends Concerts	.....
Demonstrates Skills	.....

MUSIC COMPETENCY TEST SCORES:

4.1 ..... 4.2 ..... 4.3 ..... 4.4 .....

COMMENTS:

GENERAL MUSIC
COMPETENCY TEST 4.4
GRADE FOUR

NAME ..... SCORE .....
DATE .....
SCHOOL .....

After listening to the phrases in the folowing examples, decide whether the phrases are exactly the same, similar, or completely different. Fill in the circle under the appropriate word.

1.	SAME	SIMILAR	DIFFERENT
	O	O	O
2.	SAME	SIMILAR	DIFFERENT
	O	O	O
3.	SAME	SIMILAR	DIFFERENT
	O	O	O
4.	SAME	SIMILAR	DIFFERENT
	O	O	O

Listen to the following musical examples and answer the following questions:

a) How does this music make you feel?
b) Why?
c) Would you choose to listen to it again?
d) Why or why not?

5. a)

b)

c)

d)

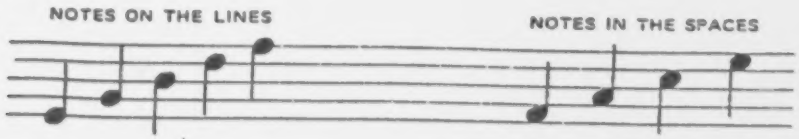
6. a)

b)

c)

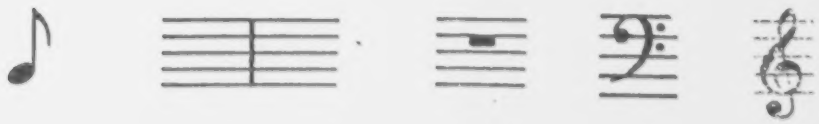
d)

7. Label the names of the following notes:



_____ _____

8. Circle the treble clef.

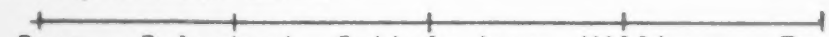


SNOHOMISH SCHOOL DISTRICT
GENERAL MUSIC SLO RECORD SHEET

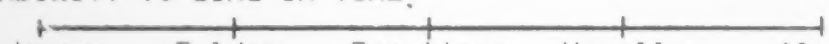
FIFTH GRADE

Name .....
School .....
Classroom Teacher .....
Music Teacher .....
Date Entered .....

PARTICIPATION LEVEL:



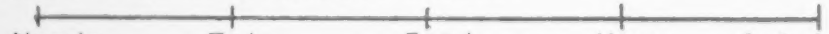
ABILITY TO SING IN TUNE:



READING SKILLS:

Rhythmic Symbols	.....
Rhythmic Patterns	.....
Melodic Notation	.....
First and Second Endings	.....
Phrase Markings	.....
Slurs and Ties	.....
Fermata	.....

INSTRUMENT PERFORMANCE SKILLS:



Instrument(s) played:.....

CONCERT PERFORMANCE SKILLS:

Attends Concerts	.....
Demonstrates Skills	.....

AMERICAN MUSIC HISTORY PROFICIENCY .....

MUSIC COMPETENCY TEST SCORES:

5.1 ..... 5.2 ..... 5.3 ..... 5.4 .....

COMMENTS:

GENERAL MUSIC
COMPETENCY TEST 5.4
GRADE FIVE

NAME ..... SCORE .....
DATE .....
SCHOOL .....

After listening to two examples of the same song for each question, decide whether the first or second example uses an introduction. Fill in the circle under the example number with an introduction. If both examples use an introduction, fill in the circle under the word BOTH. If neither example uese an introduction, fill in the circle under the word NEITHER.

1.	1	2	BOTH	NEITHER
	O	O	O	O
2.	1	2	BOTH	NEITHER
	O	O	O	O
3.	1	2	BOTH	NEITHER
	O	O	O	O

After listening to each example, fill in the circle under the voice part that you hear.

4.	SOPRANO	ALTO	TENOR	BASS
	O	O	O	O
5.	SOPRANO	ALTO	TENOR	BASS
	O	O	O	O
6.	SOPRANO	ALTO	TENOR	BASS
	O	O	O	O

Listen to the following musical examples and answer the following questions:

a) How does this music make you feel?
b) Why?
c) Would you choose to listen to it again?
d) Why or why not?

7. a)

b)

c)

d)

8. a)

b)

c)

d)

CIRCLE THE CORRECT ANSWERS BELOW:

9. What vibrates on a stringed instrument?
   a) A Column of Air
   b) Strings
   c) The Bow
   d) The Reed

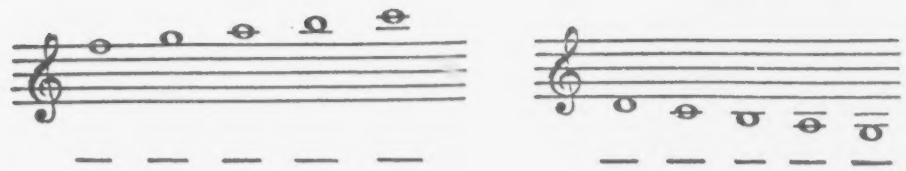
10. Choose the answer that does not belong: A percussion instrument is an instrument that makes its sound when you ..... it.
   a) Shake
   b) Blow
   c) Hit
   d) Scrape

11. Choose the answer that does not belong: The sound of a woodwind instrument can be made by a .....
   a) Column of Air
   b) Lip Buzz
   c) Reed
   d) Double Reed

12. A brass instrument makes its sound by a .....
   a) Column of Air
   b) Lip Buzz
   c) Vibrating Valve
   d) Slide

13. Circle the notes in this D scale that create the I chord:

14. Label the following notes:



15. Circle the symbol that raises the note one half step.

♯ ♮ ♭

16. Circle the symbol that cancels a sharp or flat:

♯ ♮ ♭

SNOHOMISH SCHOOL DISTRICT
GENERAL MUSIC SLO RECORD SHEET

SIXTH GRADE

Name .....
School .....
Classroom Teacher .....
Music Teacher .....
Date Entered .....

PARTICIPATION LEVEL:

ABILITY TO SING IN TUNE:

READING SKILLS:

Rhythmic Symbols	.....
Rhythmic Patterns	.....
Meter Signature	.....
Melodic Notation	.....
Key Signature	.....
D.S., D.C., al Fine	.....
Coda	.....
Tempo Markings	.....

INSTRUMENT PERFORMANCE SKILLS:

Instrument(s) played:.....

CONCERT PERFORMANCE SKILLS:

Attends Concerts	.....
Demonstrates Skills	.....

MUSIC COMPETENCY TEST SCORES:

6.1 ..... 6.2 ..... 6.3 ..... 6.4 .....

COMMENTS:

GENERAL MUSIC
COMPETENCY TEST 6.4
GRADE SIX

NAME ..... SCORE .....
DATE .....
SCHOOL .....

After listening to two musical examples for each question, decide whether the first or the second example contains syncopated rhythm patterns. Fill in the circle under the number of the example with syncopation. If both have syncopation, fill in the circle under the word BOTH. If neither have syncopation, fill in the circle under the word NEITHER.

1.	1	2	BOTH	NEITHER
	O	O	O	O
2.	1	2	BOTH	NEITHER
	O	O	O	O
3.	1	2	BOTH	NEITHER
	O	O	O	O

After listening to two examples of the same song for each question, decide whether the first or the second example uses a coda. Fill in the circle under the example with a coda. If both examples use a coda, fill in the circle under the word BOTH. If neither example uses a coda, fill in the circle under the word NEITHER.

4.	1	2	BOTH	NEITHER
	O	O	O	O
5.	1	2	BOTH	NEITHER
	O	O	O	O
6.	1	2	BOTH	NEITHER
	O	O	O	O

After listening to two examples of the same song for each of the following questions, decide which example uses a bridge to link the sections together. Fill in the circle under the number of the example that uses a bridge. If both examples use a bridge, fill in the circle under the word BOTH. If neither example uses a bridge, fill in the circle under the word NEITHER.

7.	1	2	BOTH	NEITHER
	O	O	O	O
8.	1	2	BOTH	NEITHER
	O	O	O	O
9.	1	2	BOTH	NEITHER
	O	O	O	O

In the following examples you will hear choral music that is an example of one of the following voice combinations: SA, SAT, or SATB. For each example, fill in the circle under the voice combination you hear.

10.	SA	SAT	SATB
	O	O	O
11.	SA	SAT	SATB
	O	O	O
12.	SA	SAT	SATB
	O	O	O
13.	SA	SAT	SATB
	O	O	O

In the following musical examples, fill in the circle under the style you hear:

14.	CLASSICAL	JAZZ	ETHNIC
	O	O	O
15.	CLASSICAL	JAZZ	ETHNIC
	O	O	O
16.	FOLK	JAZZ	ROCK
	O	O	O

In the following musical examples, fill in the circle under the genre you hear:

17.	ORCHESTRA	ENSEMBLE	SOLO
	O	O	O
18.	ORCHESTRA	BAND	CHOIR
	O	O	O
19.	OPERA	SYMPHONY	QUARTET
	O	O	O

Listen to the following musical examples. After listening to them, answer the following questions:

a) How does this music make you feel?
b) Why?
c) Would you choose to listen to it again?
d) Why or why not?

20. a)

b)

c)

d)

21. a)

b)

c)

d)

22. Using the traditional notation for form, write an example of rondo form:

.....

23. Circle the notes in this D scale that create the V^7 chord:

24. Circle the notes in this D scale that create the IV chord:

25. Circle the chord notation in this song:

Scarborough Fair
English Folk Song
Dm C Dm
1. Are you go - ing to Scar - bor-ough Fair? Pars - ley.
2. Tell her to make me a cam - bric shirt. Pars - ley.
G Dm F
sage, rose-mar-y and thyme: Re - mem-ber me to one that lives
sage, rose-mar-y and thyme: With - out a seam or fine nee - dle
C Dm G C Dm
there. For she was once a true love of mine.
work. And then she'll be a true love of mine.

26. Circle the example of the grand staff below:

In 3 meter, the:
4

28. 3 means .....
29. 4 means .....

30. Arrange the following tempo markings from slowest to fastest: moderato, allegro, andante, adagio.

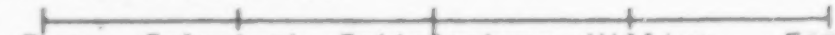
a) .....
b) .....
c) .....
d) .....

SNOHOMISH SCHOOL DISTRICT
GENERAL MUSIC SLO RECORD SHEET

SEVENTH GRADE

Name .....
School .....
Music Teacher .....
Date ..... Quarter.....

PARTICIPATION LEVEL:



ELEMENTS AND STRUCTURES:

RHYTHM	.....
PITCH AND MELODY	.....
FORM	.....
TIMBRE	.....
HARMONY/TEXTURE	.....
EXPRESSIVE ELEMENTS	.....

MUSIC AND SOCIETY:

VARIOUS CULTURES	.....
HISTORY	.....

READING SKILLS:

RHYTHMIC NOTATION	.....
MELODIC/HARMONIC NOTATION	.....
FORM NOTATION	.....
EXPRESSIVE NOTATION	.....

MUSIC STYLES .....

INSTRUMENT PERFORMANCE SKILLS .....
Instrument(s) Played
.....

GENERAL MUSICIANSHIP:

NAME .....

CLASS .....

DATE .....

MUSIC COMMITMENT SURVEY

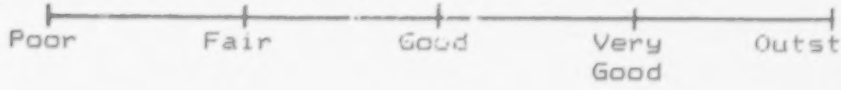
1. AS A LISTENER:
   a) I hope to attend the following types of concerts:

   b) I plan to add these types of recordings to my collection:

   c) I plan to be an active listener of music in these other ways:

2. AS A PERFORMER, I PLAN TO CONTINUE MY INVOLVEMENT IN MUSIC THROUGH THE FOLLOWING AVENUES (Circle one or more):
   a) College
   b) Church
   c) Community
   d) Private Lessons
   e) Professionally
   f) Other (explain) .....
   .....
   g) I don't plan on continuing to perform in music.

3. AS A MUSICIAN, I WOULD RATE MYSELF AS:



CHORAL MUSIC

KEY TO SCOPE AND SEQUENCE

--------	=	Awareness/Exposure
O	=	Introduction/Development
X	=	Mastery/Emphasis
————	=	Maintenance

ABBREVIATIONS

Elem	=	Fifth and Sixth Grade Elementary Choir
7th	=	Seventh Grade Choir
8-9	=	Eighth and Ninth Grade Choir
Con	=	High School Concert Choir
Jazz	=	High School Jazz Choir

CHORAL MUSIC CURRICULAR OBJECTIVES

	Elem	7th	8-9	Con	Jazz
1. THE LEARNER WILL UNDERSTAND THE BASIC ELEMENTS AND STRUCTURES OF MUSIC.					
1.1 RHYTHM					
1.1.1 Repeats and writes dictated rhythmic patterns.	---	O	X	X	X
1.1.2 Understands rhythmic terminology, such as meter, tempo, accent, syncopation, and even and uneven rhythms.	---	---	O	X	X
1.2 PITCH AND MELODY					
1.2.1 Repeats dictated tonal patterns.	---	O	X	X	X
1.2.2 Sings melodic intervals and patterns using solfege and/or numbers.	---	O	X	—	—
1.3 FORM					
1.3.1 Identifies and defines various forms, such as binary and ternary.	O	O	O	X	X
1.3.2 Identifies elements of a melodic line, such as motive sequence, phrase, and cadence, both visually and aurally.		---	O	X	X
1.4 TIMBRE					
1.4.1 Differentiates between soprano, alto, tenor, and bass.	---	O	X	—	—
1.4.2 Understands characteristics of the changing voice in both boys and girls.	---	O	X	—	—
1.4.3 Identifies the various tone colors of voices, traditional and avant garde instruments, and electronic instruments.	---	O	X	—	—

	Elem	7th	8-9	Con	Jazz
1.5 HARMONY/STRUCTURE					
1.5.1 Understands the structure of scales such as major, minor, and other modes, as related to their music.		---	O	X	X
1.5.2 Demonstrates an understanding of key center, as related to their music.			O	X	X
1.5.3 Recognizes the function of tonic (I), subdominant (IV), and dominant (V) chords, as related to their music.			O	X	X
1.5.4 Recognizes key changes within a song visually and aurally.		---	O	X	X
1.5.5 Vocally builds major, minor, diminished, and augmented chords from a given pitch.			---	X	X
2. THE LEARNER WILL UNDERSTAND THE RELATIONSHIP OF MUSIC AND SOCIETY BOTH HISTORICALLY AND CULTURALLY, AS RELATED TO THEIR MUSIC.	---	--	O	X	X
3. THE LEARNER WILL EXPERIENCE EXAMPLES OF RELATIONSHIPS BETWEEN MUSIC AND OTHER ARTS AS WELL AS OTHER HUMAN ENDEAVERS.	---	O	O	O	O
4. THE LEARNER WILL UNDERSTAND THE FUNCTION OF WRITTEN MUSIC AND DEVELOP SKILLS IN INTERPRETING NOTATION.					
4.1 Sings, at sight, melodic intervals.	---	O	X	—	—
4.2 Identifies and sings, at sight, rhythmic and tonal patterns as they occur in a vocal line.	---	O	X	—	—
4.3 Identifies and interprets expressive notation, such as dynamics, tempo, and articulation.	---	--	O	X	X
4.4 Demonstrates proficiency at reading from a traditional choral score.	---	O	X	—	—

	Elem	7th	8-9	Con	Jazz
5. THE LEARNER WILL DIFFERENTIATE BETWEEN MUSIC REPRESENTING A WIDE VARIETY OF STYLES AND GENRES.					
5.1 Differentiates between various vocal styles and textures.	----	O	O	X	X
5.2 Understands appropriate use of electronic vocal amplification according to the style of music.					X
6. THE LEARNER WILL UNDERSTAND THAT MUSIC IS A CREATIVE ART FORM AND WILL HAVE THE OPPORTUNITY TO CREATE MUSIC.					
6.1 Creates and writes original melodies using melodic and rhythmic notation.	---	O	O	X	X
6.2 Creates melodies and/or rhythmic ostinati or descants through vocal or instrumental media.	---	O	O	X	X
6.3 Improvises and creates rhythmic and/or tonal patterns on a given chord progression.					X
7. THE LEARNER WILL DEVELOP THE SKILLS TO PERFORM AT A MUSICALLY SATISFYING LEVEL.					
7.1 TONE PRODUCTION					
7.1.1 Demonstrates good singing posture and correct breath support.	---	O	X	—	—
7.1.2 Demonstrates correct tone production and resonance, with particular attention to keeping a consistent, free quality in all parts of the voice range.		---	O	X	X

	Elem	7th	8-9	Con	Jazz
7.2 INTONATION					
7.2.1 Matches pitches and sings a melodic line in tune.	----	O	X	——	——
7.2.2 Sings a part accurately and adjusts to the vertical structure to produce a finely tuned chord.			---	X	X
7.3 DICTION Produces pure and unified vowel and consonant sounds.	---	O	X	——	——
7.4 PRECISION Demonstrates accurate attacks, releases, and rhythms and meters in various musical styles.	---	---	O	X	X
7.5 BALANCE AND BLEND Hears other voices and controls the individual solo voice to achieve the desired group sound, including volume, vibrato, and blend.		---	O	X	X
7.6 EXPRESSION					
7.6.1 Demonstrates an understanding of and an ability to perform dynamic contrasts and tempo changes as means to provide a source of variety and expressive meaning in music.		---	O	X	X
7.6.2 Demonstrates appropriate posture and facial expression to enhance the mood and presentation of the music.	---	O	X	——	——
7.7 CONDUCTING Recognizes and demonstrates the basic conducting patterns of 2, 3, and 4.		---	O	X	X

	Elem	7th	8-9	Con	Jazz
7.8 PERFORMANCE EVALUATION					
7.8.1 Evaluates their own performance and makes suggestions for improvements	O	X	X—	—	—
7.8.2 Evaluates the group performance and makes suggestions for improvement.	O	X	X—	—	—
8. THE LEARNER WILL DEMONSTRATE THE ABILITY TO SING IN TUNE ACROSS AN APPROPRIATE RANGE.	X—	—	—	—	—
9. THE LEARNER WILL DEMONSTRATE PERFORMANCE SKILLS IN CONCERT. e.g. proper posture, proper dress, listening skills, concert manners, and responsible behaviors.	O	X—	—	—	—
10. THE LEARNER WILL DEVELOP AN INTERNAL REPERTOIRE OF MUSIC FROM OUR WESTERN HERITAGE.					
10.1 Sings music of many styles, forms, and periods, such as sacred and secular, popular and classical, electronic and traditional.	O	O	X—	—	—
10.2 Sings music of other cultures, using other languages.	- - -	O	O	X—	—
11. THE LEARNER WILL BE ABLE TO MAKE AND JUSTIFY VALUES CHOICES IN MUSIC.	X	X	X	X	X
12. THE LEARNER WILL DEMONSTRATE A WILLINGNESS TO PARTICIPATE ACTIVELY IN MUSIC.	X—	—	—	—	—
13. THE LEARNER WILL DEMONSTRATE A A COMMITMENT TO CONTINUED GROWTH IN MUSIC.				X	X

CHORAL MUSIC
ASSESSMENTS

CHORAL MUSIC
TEACHER DOCUMENTATION SHEET
OF
STUDENT LEARNING OBJECTIVES 3, 6, AND 10.

ENSEMBLE: .....
YEAR: .....

3. List activities/performances demonstrating the opportunity to experience the relationships between music and other arts as well as other human endeavors:

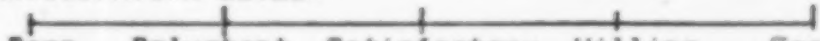
6. List activities/performances demonstrating the opportunity to create music:

10. List musical selections which developed an internal repertoire of music from our Western heritage.

SNOHOMISH SCHOOL DISTRICT
CHORAL MUSIC SLO RECORD SHEET

Name .....
School .....
Ensemble .....
Director .....
Date Entered .....

PARTICIPATION LEVEL:



ELEMENTS AND STRUCTURES:

RHYTHM	.....
PITCH AND MELODY	.....
FORM	.....
TIMBRE	.....
HARMONY/STRUCTURE	.....

MUSIC AND SOCIETY .....

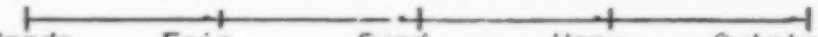
READING SKILLS:

STYLES AND GENRES .....

PERFORMANCE SKILLS:

TONE PRODUCTION	.....
INTONATION	.....
DICTION	.....
PRECISION	.....
BALANCE AND BLEND	.....
EXPRESSION	.....
CONDUCTING	.....
CONCERT SKILLS	.....

OVERALL PERFORMANCE SKILLS:



COMMENTS:

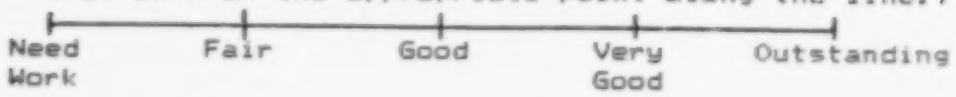
NAME .....

CLASS .....

DATE .....

PERFORMANCE SELF-EVALUATION

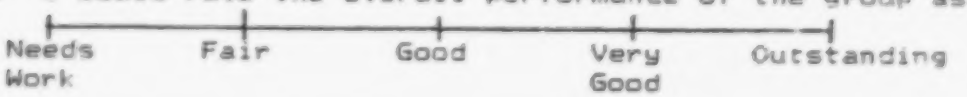
1. I would rate my overall performance as:
(Put an X on the appropriate point along the line.)



2. In particular, I did the following well:

3. I could improve my performance in the following ways:

4. I would rate the overall performance of the group as:



5. In particular, we did the following well:

6. We could improve our performance in the following ways:

NAME .....

CLASS .....

DATE .....

VALUES SURVEY

1. In my performance group, I particularly like playing/singing the song "....."

2. The aspects of the music that support my feelings are (List at least three reasons):

3. The style of music I would choose to perform most often is .....

4. The aspects of this style of music that support my feelings are (List at least three reasons):

5. I would not choose to perform this style of music very often: .....

6. Explain:

NAME .....

CLASS .....

DATE .....

MUSIC COMMITMENT SURVEY

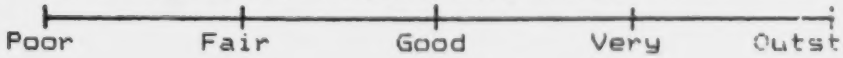
1. AS A LISTENER:
   a) I hope to attend the following types of concerts:

   b) I plan to add these types of recordings to my collection:

   c) I plan to be an active listener of music in these other ways:

2. AS A PERFORMER, I PLAN TO CONTINUE MY INVOLVEMENT IN MUSIC THROUGH THE FOLLOWING AVENUES (Circle one or more):
   a) College
   b) Church
   c) Community
   d) Private Lessons
   e) Professionally
   f) Other (explain) .....
   .....
   g) I don't plan on continuing to perform in music.

3. AS A MUSICIAN, I WOULD RATE MYSELF AS:



BAND

KEY TO SCOPE AND SEQUENCE

---------	=	Awareness/Exposure
O	=	Introduction/Development
X	=	Mastery/Emphasis
————	=	Maintenance

ABBREVIATIONS

B	=	Beginning Band
1	=	Junior High Cadet Band
2	=	Junior High Concert Band
3	=	Junior High Symphonic Band
Co	=	High School Concert Band
Sy	=	High School Symphonic Band
J2	=	High School Jazz Band II
J1	=	High School Jazz Band I

BAND CURRICULAR OBJECTIVES

	B	1	2	3	Co	Sy	J2	J1
1. THE LEARNER WILL UNDERSTAND THE BASIC ELEMENTS AND STRUCTURES OF MUSIC.								
1.1 RHYTHM								
1.1.1 Uses a systematic counting method.	O	O	X	—	X	—	X	—
1.1.2 Plays and writes dictated rhythmic patterns.	---	O	O	X	X	X	X	X
1.1.3 Understands rhythmic terminology, such as meter, tempo, accent, syncopation, and even and uneven rhythms.	---	O	O	X	X	—	X	—
1.2 PITCH AND MELODY								
1.2.1 Repeats dictated tonal patterns.				---	O	X	O	X
1.2.2 Plays melodic intervals and patterns on their instruments.	---	O	X	---	X	—	X	—
1.3 FORM								
1.3.1 Identifies and defines various forms, such as binary and ternary.	O	O	O	O	O	X	O	X
1.3.2 Identifies elements of a melodic line, such as motive, sequence, phrase, and cadence, both visually and aurally.				--	O	O	O	O
1.4 TIMBRE								
1.4.1 Identifies the characteristic timbre of the standard band and orchestral instruments.	---	O	X	—	—	—	—	—
1.4.2 Identifies the changes in timbre which result from the addition of mutes to instruments.		--	O	X	—	—	—	—

	B	1	2	3	Co	Sy	J2	J1
1.5 HARMONY/ STRUCTURE								
1.5.1 Understands the structure of scales such as major, minor, and other modes, as related to their music.		---	O	X	X	X	X	—
1.5.2 Demonstrates an understanding of key center, as related to their music.	---	---	---	---	O	O	O	X
1.5.3 Identifies the function of tonic (I), subdominant (IV), and dominant (V) chords, as related to their music.				--	O	O	X	X
1.5.4 Identifies key changes within a song, visually and aurally.	---	O	X	—	X	—	X	—
1.5.5 Develops a historical perspective of harmonic development, as related to their music.				---	O	X	O	X
2. THE LEARNER WILL UNDERSTAND THE RELATIONSHIP OF MUSIC AND SOCIETY BOTH HISTORICALLY AND CULTURALLY, AS RELATED TO THEIR MUSIC.	---	---	O	O	O	X	O	X
3. THE LEARNER EXPERIENCE EXAMPLES OF RELATIONSHIPS BETWEEN MUSIC AND OTHER ARTS AS WELL AS OTHER HUMAN ENDEAVERS.	---	---	O	O	O	O	o	O
4. THE LEARNER WILL UNDERSTAND THE FUNCTION OF WRITTEN MUSIC AND DEVELOP SKILLS IN INTERPRETING NOTATION.								
4.1 Identifies and plays, at sight rhythmic and tonal patterns as they occur in an instrumental line.	O	O	O	X	X	—	X	—
4.2 Identifies and interprets notation and expressive markings, such as dynamics, tempo, and articulation.	---	---	O	O	X	—	X	—
4.3 Demonstrates proficiency at reading from a traditional part for their instrument.	O	O	O	X	X	—	X	—
5. THE LEARNER WILL DIFFERENTIATE BETWEEN MUSIC REPRESENTING A WIDE VARIETY OF STYLES AND GENRES.	---	O	O	O	O	X	O	X

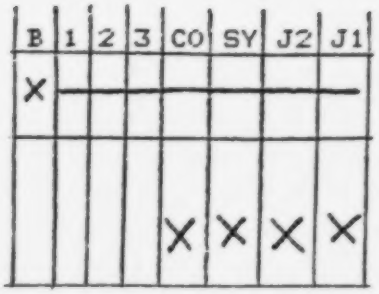
	B	1	2	3	CO	SY	J2	J1
6. THE LEARNER WILL UNDERSTAND THAT MUSIC IS A CREATIVE ART FORM AND WILL HAVE THE OPPORTUNITY TO CREATE MUSIC.								
6.1 Creates and writes original melodies using melodic and rhythmic notation.				--	---	--	O	O
6.2 Arranges/transposes music for a variety of instruments.				--	- -	--	O	O
6.3 Creates piano, combo, or instrumental accompaniments for songs, introductions or codas to songs, or original harmonies.	--	-	-	-	- -	- -	-	-
6.4 Improvises rhythmic and/or tonal patterns.							X	X
6.5 Improvises a melody or rhythmic accompaniment on a given chord progression.							X	X
7. THE LEARNER WILL DEVELOP THE SKILLS TO PERFORM AT A MUSICALLY SATISFYING LEVEL ON AN INSTRUMENT.								
7.1 TONE PRODUCTION								
7.1.1 Demonstrates good playing posture, proper embouchure, and correct breath support.	O	X	X	—	—	—	—	—
7.1.2 Demonstrates correct tone production and resonance, with particular attention to achieving a characteristic sound on their instrument in all registers.	--	--	O	X	X	X	X	X
7.1.3 Understands the use of and begins to produce vibrato as it relates to tone quality.				---	O	O	O	O
7.2 TECHNIQUE DEVELOPMENT								
7.2.1 Performs a variety of attacks (including multiple articulations) and releases appropriate to different styles of music.	--	O	O	X	X	X	X	X

	B	1	2	3	CO	SY	J2	J1
7.2.2 Performs with technical proficiency many different rudiments, scales, and arpeggios, such as major, minor, and other modes.	---	O	O	X	X	X	X	X
7.2.3 Performs in extreme (but standard) registers of their instrument.		O	O	X	X	X	X	X
7.2.4 Demonstrates the prefered fingerings for their instruments, including alternate and trill fingerings.		---	O	X	X	—	X	—
7.2.5 Performs and articulates rhythmic figures with clarity.	O	O	O	X	X	—	X	—
7.3 INTONATION								
7.3.1 Demonstrates the procedure for tuning their instrument.		O	O	X	X	—	X	—
7.3.2 Matches pitches and plays a melodic line in tune.		---	---	O	X	—	X	—
7.3.3 Plays a part with accurate intonation and adjusts to the vertical structure to produce a finely tuned chord.				---	O	X	O	X
7.4 INTERPRETIVE SKILLS								
7.4.1 Performs with accurate style musical symbols and abreviations, including grace notes, trills, and rolls.		---	---	O	O	X	O	X
7.4.2 Demonstrates an understanding that dynamic contrasts, various articulations, and tempo changes provide a source of variety and expression in music.		---	---	O	X	—	X	—
7.4.3 Performs phrases musically, expressing the natural tension and release.		---	O	X	X	—	X	—
7.4.4 Understands the use of and begins to produce vibrato as an expressive element.			---	O	X	X	X	X
7.5 BALANCE AND BLEND Plays with other instruments in an ensemble and control the individual instrument to achieve the desired group sound, modifying qualities of volume, vibrato, timbre, and tempo.	---	O	O	O	O	X	O	X

	B	1	2	3	CO	SY	J2	J1
7.6 CONDUCTING								
7.6.1 Recognizes and demonstrates the basic conducting patterns of 2,3, and 4.	---	O	X	—	—	—	—	—
7.6.2 Functions as a student conductor in class.			O	X	X	X	X	X
7.7 ACCOMPANYING								
7.7.1 Experiences being accompanied on their instrument			---	---	O	X		
7.7.2 Experiences accompanying on their instrument.	---	---	---	O	X	X	X	X
7.8 STUDENT EVALUATION								
7.8.1 Evaluates their own performance/rehearsal and makes suggestions for improvement.	O	X	X	X	X	X	X	X
7.8.2 Evaluates the group performance/rehearsal and makes suggestions for improvement.	O	X	X	X	X	X	X	X
9. THE LEARNER WILL DEMONSTRATE PERFORMANCE SKILLS IN CONCERT. e.g. proper posture and positions, proper dress, listening skills, concert manners, and responsible behaviors.	O	X	X	—	—	—	—	—
10. THE LEARNER WILL DEVELOP AN INTERNAL REPERTOIRE OF MUSIC FROM OUR WESTERN HERITAGE.								
10.1 Performs music of many styles, such as popular, classical, jazz, aleatoric, electronic, and traditional.	---	O	O	X	X	—	X	—
10.2 Performs music of other cultures.		---	---	O	O	X	O	X
11. THE LEARNER WILL BE ABLE TO MAKE AND JUSTIFY VALUES CHOICES IN MUSIC.	X	X	X	X	X	X	X	X

12. THE LEARNER WILL DEMONSTRATE A WILLINGNESS TO PARTICIPATE ACTIVELY IN MUSIC.

13. THE LEARNER WILL DEMONSTRATE A COMMITMENT TO CONTINUED GROWTH IN MUSIC.



BAND
ASSESSMENTS

BAND
TEACHER DOCUMENTATION SHEET
OF
STUDENT LEARNING OBJECTIVES 3, 6, AND 10.

ENSEMBLE: .....
YEAR: .....

3. List activities/performances demonstrating the opportunity to experience the relationships between music and other arts as well as other human endeavors:

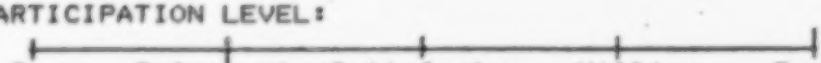
6. List activities/performances demonstrating the opportunity to create music:

10. List musical selections which developed an internal repertoire of music from our Western heritage.

SNOHOMISH SCHOOL DISTRICT
BAND SLO RECORD SHEET

Name .....
School .....
Ensemble .....
Director .....
Date Entered .....

PARTICIPATION LEVEL:



Rare Reluctant Satisfactory Willing Eager

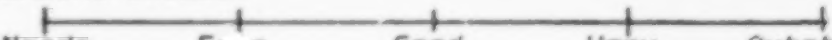
SERVES AS A STUDENT CONDUCTOR .....

ELEMENTS AND STRUCTURES:

RHYTHM .....
PITCH AND MELODY .....
FORM .....
TIMBRE .....
HARMONY/STRUCTURE .....

MUSIC AND SOCIETY .....

READING SKILLS:



Needs Work Fair Good Very Good Outstanding

STYLES AND GENRES .....

PERFORMANCE SKILLS:

TONE PRODUCTION .....
TECHNIQUE .....
INTONATION .....
INTERPRETIVE SKILLS .....
BALANCE AND BLEND .....
CONDUCTING .....
ACCOMPANYING .....
CONCERT SKILLS .....

OVERALL PERFORMANCE:

Needs Work Fair Good Very Good Outstanding

COMMENTS:

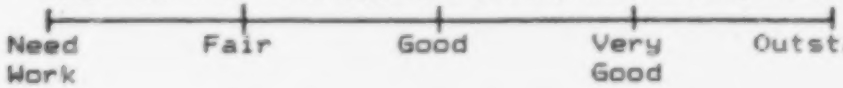
NAME .....

CLASS .....

DATE .....

PERFORMANCE SELF-EVALUATION

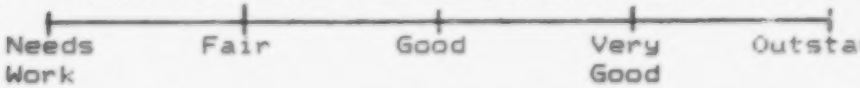
1. I would rate my overall performance as:
   (Put an X on the appropriate point along the line.)



2. In particular, I did the following well:

3. I could improve my performance in the following ways:

4. I would rate the overall performance of the group as:



5. In particular, we did the following well:

6. We could improve our performance in the following ways:

NAME .....

CLASS .....

DATE .....

VALUES SURVEY

1. In my performance group, I particularly like playing/singing the song "....."

2. The aspects of the music that support my feelings are (List at least three reasons):

3. The style of music I would choose to perform most often is .....

4. The aspects of this style of music that support my feelings are (List at least three reasons):

5. I would not choose to perform this style of music very often: .....

6. Explain:

NAME .....

CLASS .....

DATE .....

MUSIC COMMITMENT SURVEY

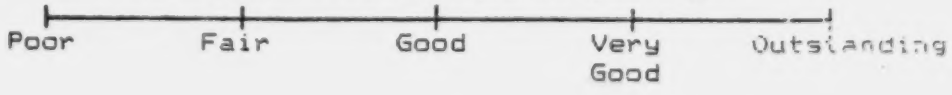
1. AS A LISTENER:
   a) I hope to attend the following types of concerts:

   b) I plan to add these types of recordings to my collection:

   c) I plan to be an active listener of music in these other ways:

2. AS A PERFORMER, I PLAN TO CONTINUE MY INVOLVEMENT IN MUSIC THROUGH THE FOLLOWING AVENUES (Circle one or more):
   a) College
   b) Church
   c) Community
   d) Private Lessons
   e) Professionally
   f) Other (explain) .....
   .....
   g) I don't plan on continuing to perform in music.

3. AS A MUSICIAN, I WOULD RATE MYSELF AS:



Appendix D

Mid-Year Program Evaluation Survey

MID-YEAR MUSIC CURRICULUM

EVALUATION SURVEY

	< Strongly Disagree				Strongly Agree >
STUDENT LEARNING OBJECTIVES					
1. The SLO's are clearly stated and understandable.	1	2	3	4	5
Comments:					
2. The SLO's are helpful as a teaching tool.	1	2	3	4	5
Comments:					
3. The learners are grasping the concepts put forth by the SLO's.	1	2	3	4	5
Comments:					
Suggestions for improvement:					
CURRICULAR OBJECTIVES:					
1. The curricular objectives are clearly stated and understandable.	1	2	3	4	5
Comments:					
2. The curricular objectives are helpful as a teaching tool.	1	2	3	4	5
Comments:					
3. The learners are grasping the curricular content at the appropriate levels as stated in the scope and sequence.	1	2	3	4	5
Comments:					
Suggestions for improvement:					
ASSESSMENTS:					
1. The assessments are clear and understandable.	1	2	3	4	5
Comments:					

	< Strongly Disagree				Strongly Agree >
2. The assessments reflect student learnings.	1	2	3	4	5
Comments:					
3. The assessments are easily administered.	1	2	3	4	5
Comments:					
4. The assessments can be scored and recorded in a reasonable amount of time.	1	2	3	4	5
Comments:					

Suggestions for improvement:

GENERAL COMMENTS:

1. List the strengths you see in the music curriculum.

2. List the weaknesses or deficits that you see in the music curriculum.

3. Other comments:

Appendix E

Year-End Program Evaluation Survey

YEAR-END MUSIC CURRICULUM

EVALUATION SURVEY

	< Strongly Disagree				Strongly Agree >
STUDENT LEARNING OBJECTIVES					
1. The SLO's are clearly stated and understandable.	1	2	3	4	5
Comments:					
2. The SLO's are helpful as a teaching tool.	1	2	3	4	5
Comments:					
3. The learners are grasping the concepts put forth by the SLO's.	1	2	3	4	5
Comments:					
4. The SLO's include a balance among the several avenues of music instruction including the cognitive, psychomotor, and affective domains.	1	2	3	4	5
Comments:					
5. The SLO's provide opportunities for higher levels of thinking.	1	2	3	4	5
Comments:					
6. The SLO's are dynamic and can assimilate change.	1	2	3	4	5
Comments:					
7. The SLO's represent a k-12 comprehensive program that is deemed appropriate for the Snohomish Schools.	1	2	3	4	5
Comment:					

Suggestions for improvement:

CURRICULAR OBJECTIVES	< Strongly Disagree				Strongly Agree >
1. The curricular objectives are clearly stated and understandable	1	2	3	4	5
Comments:					
2. The curricular objectives are helpful as a teaching tool.	1	2	3	4	5
Comments:					
3. The learners are grasping the curricular content at the appropriate levels as required by the scope and sequence.	1	2	3	4	5
Comments:					
4. The curricular objectives reflect appropriate learning outcomes with respect to the SLO's.	1	2	3	4	5
Comments:					
5. The curricular objectives are appropriately sequenced.	1	2	3	4	5
Comments:					
6. The curricular objectives are complete with no missing links.	1	2	3	4	5
Comments:					
7. There are NO extraneous or "trivial" objectives.	1	2	3	4	5
Comments:					
8. The curricular objectives are general in scope in order to allow for individual teaching styles.	1	2	3	4	5
Comments:					

Suggestions for improvement:

ASSESSMENTS	< Strongly Disagree				Strongly Agree >
1. The assessments are clear and understandable	1	2	3	4	5
Comments:					
2. The assessments reflect student learnings with regards to the curricular objectives.	1	2	3	4	5
Comments:					
3. The assessments are complete with no missing links.	1	2	3	4	5
Comments:					
4. The assessments are NOT excessive.	1	2	3	4	5
Comments:					
5. The assessments are easily administered.	1	2	3	4	5
Comments:					
6. The assessments can be scored and recorded in a reasonable amount of time.	1	2	3	4	5
Comments:					

Suggestions for improvement:

GENERAL COMMENTS:

1. Has the music curriculum helped you in your teaching? How? What value does it hold to you?

2. List the strengths you see in the music curriculum.

3. List the weaknesses or deficits that you see in the music curriculum.

4. List the area(s) or concept(s) where you feel a need for in-service training (i.e. teaching concepts of composition, ethnic music, etc.):

5. Are there any areas of concepts of expertice that you have and would be willing to share with the staff as in-service training?

6. What other things would help you in teaching the curriculum (i.e. materials, scheduling, facilities, program improvement)?

7. Other reflections about the music curriculum or program:

Appendix F

Program Evaluation Interview Questions

SUGGESTED INTERVIEW QUESTIONS
FOR
MUSIC CURRICULUM EVALUATION

STUDENT LEARNING OBJECTIVES:

1. What are your feelings about the general SLO statements for music? Are they complete? Are they reasonable? Do they reflect the philosophy of the Snohomish School District?
2. How do they work for you? Are they valuable teaching tools for you? Why or why not?
3. What are the strengths of the SLO's?
4. What are their weaknesses? How could they be improved?

CURRICULAR OBJECTIVES:

1. What are your feelings about the specific curricular objectives? Are they complete? Are they reasonable? Do they reflect the SLO's?
2. How do they work for you? Are they a valuable teaching tool? Is the format easy to follow?
3. Did you run into any difficulties? Explain.
4. What are the strengths of the curricular objectives?
5. What are their weaknesses? How could they be improved?

ASSESSMENTS:

1. What are your feelings about the assessments? Are they reasonable? Are they complete? Do they reflect the learning outcomes with respect to the curricular objectives? Do they adequately report those outcomes?
2. How do the assessments work for you? Are the administration and reporting of the assessments managable tasks? What suggestions do you have for making it easier?
3. What are the strengths of the assessments?
4. What are their weaknesses? What could be done to improve them?

GENERAL IMPRESSIONS:

1. Overall, how do you feel about the music curriculum?
2. What things could help in teaching the music curriculum? (i.e. materials, scheduling, facilities, program improvement, etc.)
3. What are the strengths of the music program?
4. What are the deficits or weaknesses of the music program?
5. Other comments: